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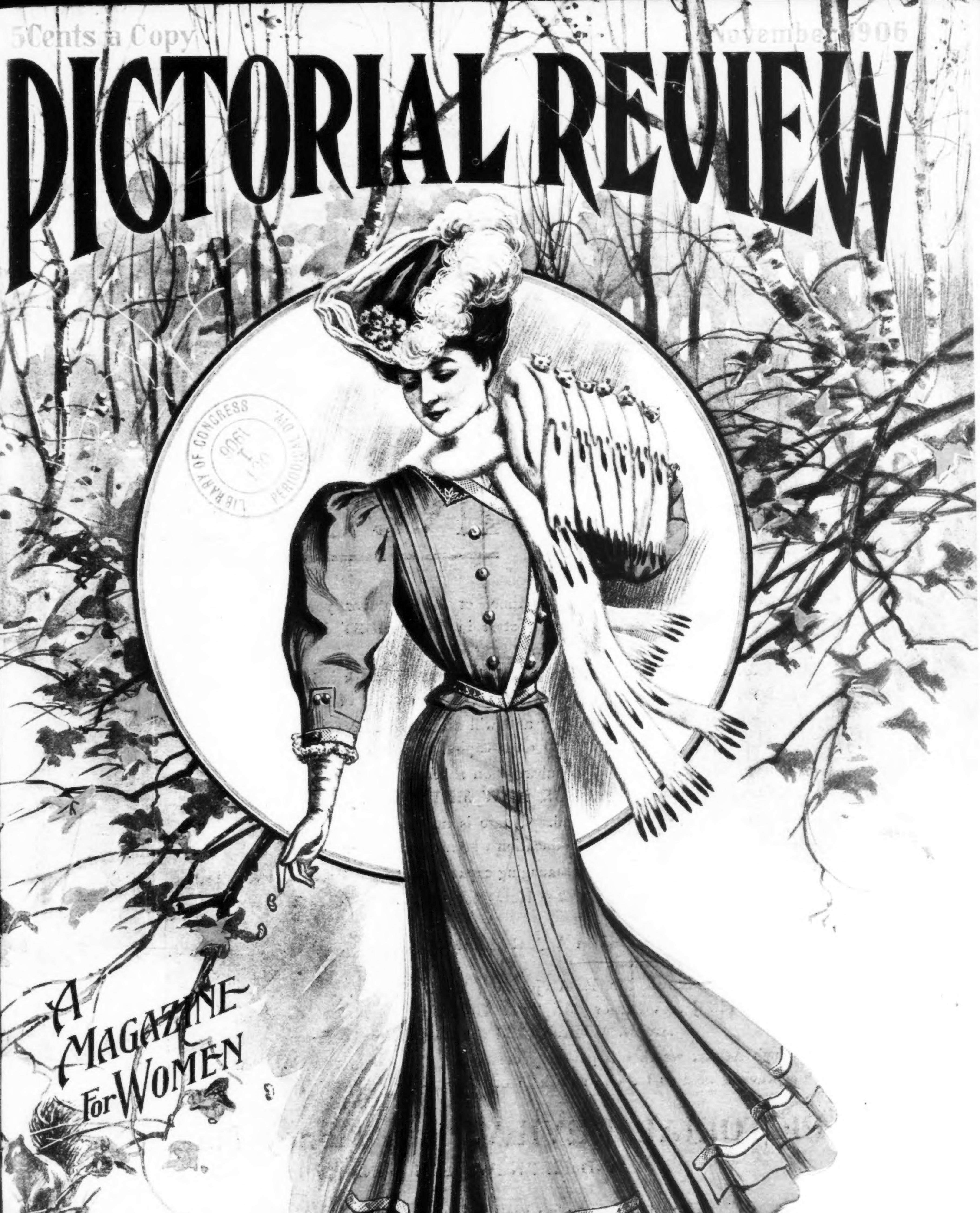
November 1906

PICTORIAL REVIEW



A MAGAZINE For WOMEN

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Mr. M. V. Brown and the Misses Schermerhorn.

Although August weather is generally considered enervating, and this year was no exception, we broke all previous records for one month in our Agency Department.

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AND THE NEW PLAN WINS

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Talks to Our Readers

My Dear Reader:—Here are some questions in your own interests that I wish to put to each woman who reads these pages and uses at some time or other paper patterns of skirts and waists and jackets for herself or her children:

Has it not often happened to you that when opening a paper pattern you mixed up the different parts? Have you not often been obliged to buy additional material because you had cut the pattern out wrong, or because you did not lay it out on the material in the most economical way? Or have you not spoiled the whole garment because you did not match stripes or checks or did not cut the pattern on the lengthwise fold of the material?

If you could be guaranteed against these accidents that are only too liable to happen to the inexperienced home dressmaker—wouldn't you praise that pattern, use no other, tell your friends about it and laud it everywhere until you had persuaded every one you knew to get no other?

Now this *guarantee* against those accidents that have resulted in misfit garments *is exactly what we have in store for you!*

The Pictorial Review, with its patterns, the favorite magazine of so many housewives in America and Canada, has applied for a patent for a

Cutting Guide and a Construction Guide

which will be furnished, free of charge, commencing with the December styles published about November 1st, *and with all patterns published after that date.* By means of these guides, you will be assured, when using a Pictorial Review pattern, against spoiling cloth or buying more goods than is necessary.

THINK OF THE SAVING WE MAKE POSSIBLE FOR YOU!

After you have taken the pattern out of its envelope, lay it out on the material according to the illustration of the cutting guide. Result:—You will use the least quantity of material; you will cut properly all the different parts; you will match the material's figures if it has stripes or checks; you will avoid the faults that cause the sagging of skirts at the sides, and above all you will accomplish the work without fretting or nervousness over loss of time, material and money.

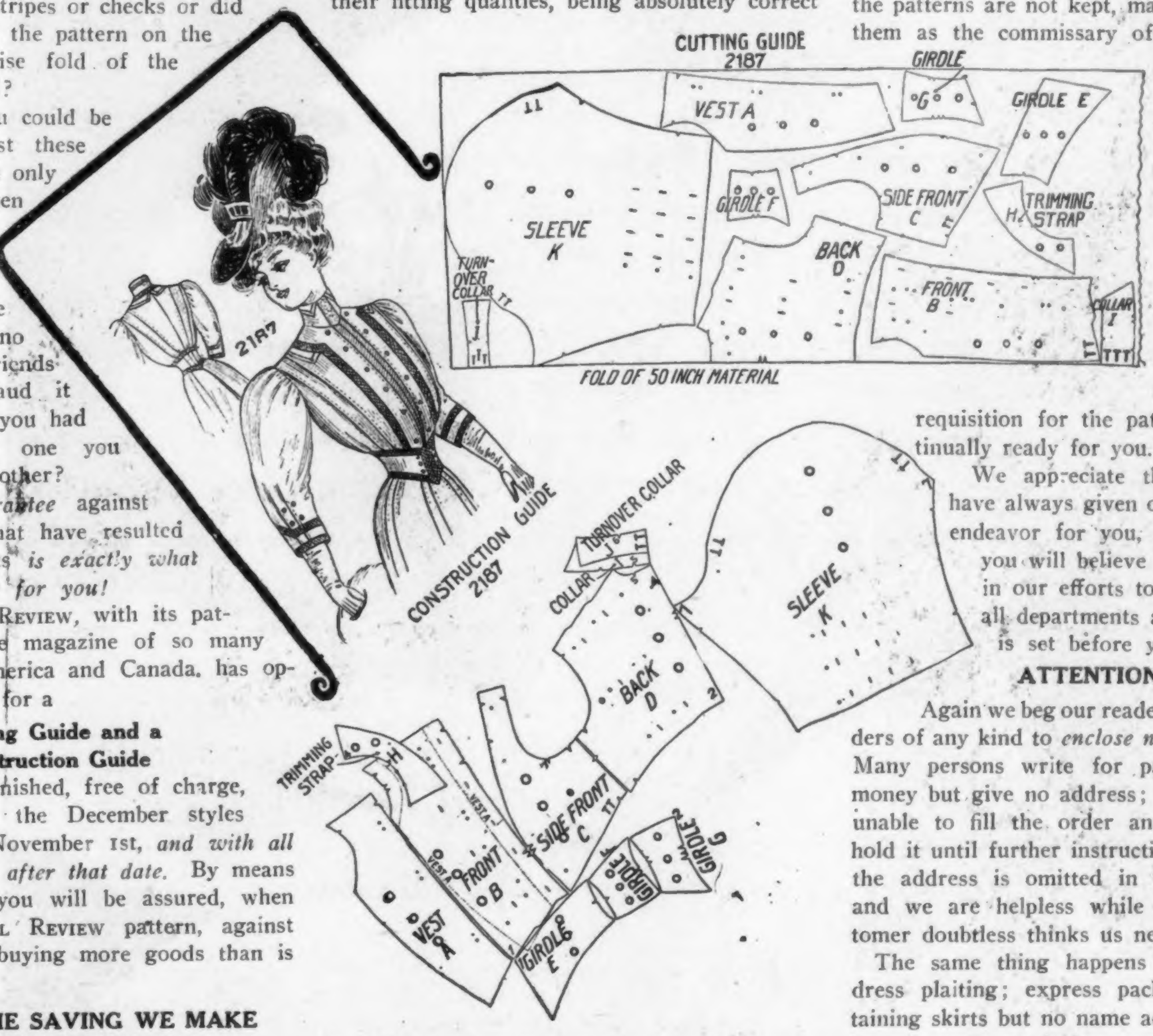
Then, when you sew the parts together, lay them out according to the instructions of the Construction Guide. It will be child's play to fit the different parts together correctly, to attach vests, sleeves, pockets, etc., in their proper places and sew on trimmings, belts and collars so that they set in stylish tailor-made manner.

Pictorial Review patterns are known among the highest class dressmakers as the most up-to-date in regard to style, embodying as they do all the characteristic novelties that are created in Paris and bringing them out within thirty days after they appear in the French capital. These patterns are known, too, for their fitting qualities, being absolutely correct in proportions, and the perfection of grace in lines, wholly eliminating that home-made appearance so obvious in garments made by other patterns, and substituting the ever-desirable air that the French call *chic.*

With the addition of the *Cutting Guide* and the *Construction Guide* there can be no question that the Pictorial Review patterns will soon stand first in the estimation of *every* woman of this great country, their fame being established upon a foundation of excellence as strong as it is lofty.

You, the readers to whom this "talk" is addressed, can, if you will, help your sister home workers who are struggling with unsatisfactory patterns to find the easiest way out of their difficulties by entreating them to use the patterns you have found good without this improvement, and that with it are of supreme value. Let the friends of the Pictorial Review patterns, who must also be friends of any progressive way of work, help on this effort we are making to benefit the home workers of the world; let them go to the dry-goods stores in the towns where they live and ask for these patterns; let them, if told that the patterns are not kept, make requisition for them as the commissary of an army makes requisition for necessaries for his men, and demand so often that in self-defense the stores will have to keep themselves supplied to meet the wishes of customers. In this way you will support the requisition for the patterns to be continually ready for you.

We appreciate the reception you have always given our work, and our endeavor for you, and we beg that you will believe we are unceasing in our efforts to improve for you all departments and all work that is set before you.



ATTENTION!

Again we beg our readers who send us orders of any kind to *enclose name and address!* Many persons write for patterns and send money but give no address; we are therefore unable to fill the order and are obliged to hold it until further instructions come. Often the address is omitted in the second letter and we are helpless while the waiting customer doubtless thinks us neglectful.

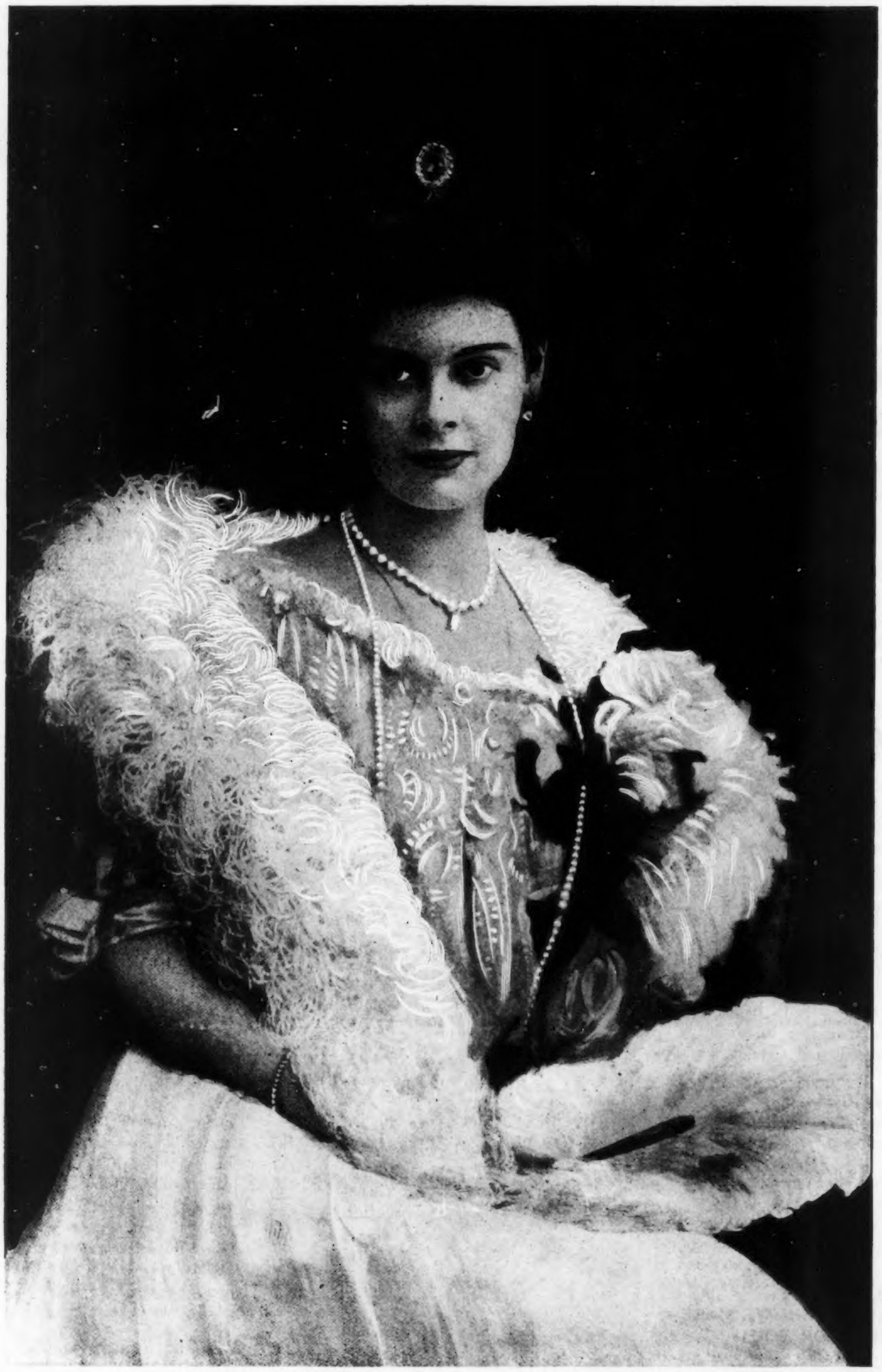
The same thing happens with orders for dress plaiting; express packages come containing skirts but no name accompanies them; letters come enclosing money and saying skirts were sent to be plaited but giving no address or description by which we can identify them. Then, as in the case of patterns, letters come demanding why we have not forwarded the skirts.

Let it be understood by all who order anything from the Pictorial Review that *lack of response means* that no address has accompanied the order, therefore *send address!*

PORTRAITS OF NOTABLE YOUNG WOMEN—I.

The Crown Princess of Prussia

(Photograph by Voigt.)



The Crown Princess of Prussia, whose charming portrait is the first of a series of "Notable Young Women" which will appear from time to time in these pages, has been the central figure around whom the hopes of "The Fatherland" have centred since she became the wife of the heir apparent to the throne in June, 1905. The marriage of the Crown Prince Frederick William, to the Duchess Cecilia of Mecklenburg-Schwerin was not an international alliance, but it drew more closely together the interests of the German Empire, and now that the recent birth of a son has given a direct heir presumptive to the throne, it is regarded with increasing approbation by the nation.

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In the Swing of Things

By F. LORENCE

THE most astonishing thing that has happened in the world this last month, and one of especial significance to women and children, is the order that has gone forth from the White House regarding a simplification of the spelling of our language. As an English person, who is more of a wag than most members of that nation are, remarked the other day, "Then call it the American language, it has no right to be called English anymore." Granted, admitted and agreed. And why may we not have a language adapted from another? That is what every language is—what every language always will be. English is not what it was in Shakespeare's time, much less what it was in Chaucer's. We do not want to turn our mother tongue suddenly into such new channels that we shall create a Tower of Babel confusion, but we do want to help to improve it and make it clearer and more consistent than it is.

Now, in all things the effect of home opinion is almost incalculable; and home opinion is founded upon the opinion held by the mother or household guide of the family. It is, therefore, of the greatest importance that this household guide should have reasonable ideas on the subjects that interest the family, and as each member of the family will be sure to have especial interest in some subject the others have little interest in, it follows that the sympathetic household guide must, in order to help each one, know something of many different subjects. This seems rather "a large order," does it not? But I assure you it is a most imperative one—that is, if the household guide wishes to have and to hold a vital place in the life of each one of the family. To do this she must be *"in the swing of things."*

These things will probably comprehend, for her family, such wide-apart topics as roller skating and the last book on Christian Science or hypnotism, so that she must have a nimble intelligence. You will be inclined, perhaps, to say she must then be a genius, and that few are geniuses and to try to be one, if not born so, is impossible. And I reply: No, it is not necessary to be a genius at all, and it is not impossible for any loving woman to take an interest and have a little knowledge of even such vastly different subjects as these mentioned. The *will* to do will accomplish the deed in nearly everything, and in this matter there is so much to help the woman who really desires to be in the swing of things.

Pray understand that by this "swing of things" is not meant the social whirl at all; what is meant is the having a bowing acquaintance with what is going on in the world and with those things your own little home world is especially interested in. And if you have thought this impossible, let me tell you how it can be made easily possible.

In most small towns, to say nothing of large cities, there are usually given through the Winter lectures touching upon nearly all the questions of the day, from the wars of the Far East to the strikes or insurance troubles in our own midst. What lectures do not touch upon, women's clubs are very apt to take up, and an hour once a week spent at such meetings will keep even the woman who never reads, or who thinks she has no time to read, in touch with many of these topics. In New York City the Free Lecture Course to the People was organized to meet this very condition. It was found that in the great city where so many foreigners congregated and became citizens, the adults were soon left behind in intelligence by their children who were being taught in the schools. The pitifulness and shame of seeing parents mortified by their ignorance suggested the idea to educate them by amusing them with lectures which would embrace subjects they ought to know about. Dr. Leipziger, who had lectured so much in this country and Europe, is the man who started and has carried on this splendid work. Similar work can be done and is done in many other places, and it is lectures and club work that has built up many an insignificant village.

SING—SING—MUSIC WAS GIVEN

To brighten the gay and kindle the loving;
Souls here, like planets in heaven,
By harmony's laws alone are kept moving.
Beauty may boast of her eyes and her cheeks,
But love from the lips his true archery wings;
And she who but feathers the dart when she speaks,
At once sends it home to the heart when she sings.
Then sing—sing—Music was given
To brighten the gay, and kindle the loving;
Souls here, like planets in heaven,
By harmony's laws alone are kept moving.

When Love, rocked by his mother,
Lay sleeping as calmly as slumber could make him,
"Hush, hush," said Venus, "no other
Sweet voice but his own is worthy to wake him."
Dreaming of music he slumbered the while
Till faint from his lips a soft melody broke,
And Venus, enchanted, looked on with a smile,
While Love to his own sweet singing awoke!
Then sing—sing—Music was given
To brighten the gay, and kindle the loving;
Souls here, like planets in heaven,
By harmony's laws alone are kept moving.

—THOMAS MOORE.

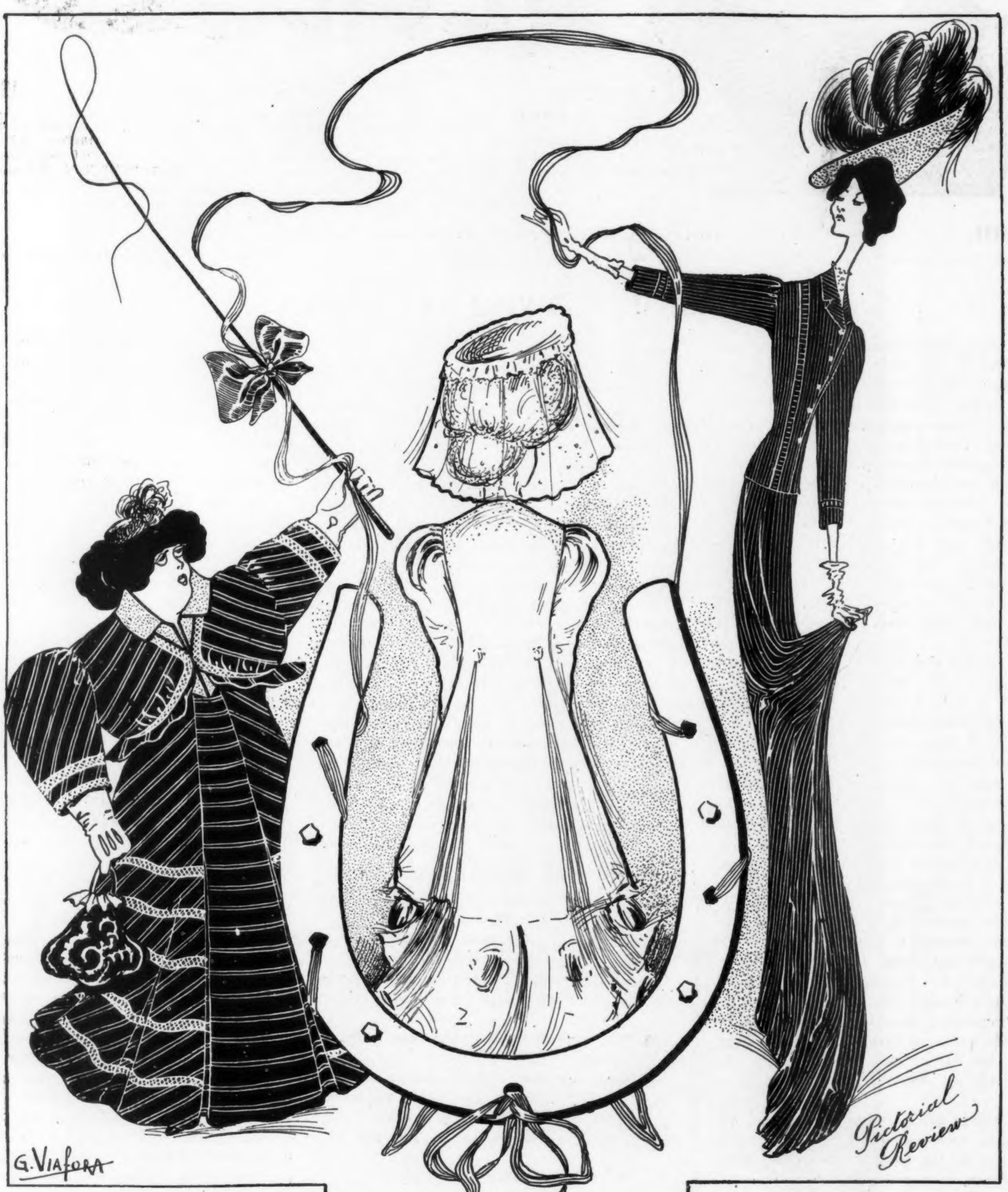
But there are other ways to get in the swing of things if it is not possible to attend lectures or to read the voluminous daily papers. Anyone who will read the papers will find the condensation of all the events of the month put so clearly that the least thinking can understand them. Besides this magazine, nearly every periodical has a department on "Current Events," and the great topics are generally noticed in longer articles. Often it is not necessary to read all of an article; a few paragraphs will give the busy woman enough idea of what is going on to enable her to answer without stupidity if husband or son speaks of the matter. No less important is it to know what it is people are reading in fiction, for good fiction is always a reflection, almost a photograph, of events, motives, characteristics of just such people as one meets daily. Deliver me from the men or women who never read fiction, for they are sure not to be sympathetically interested in anything outside of themselves.

As to the busiest woman claiming that she has "no time to read," really you know that is stretching the truth. *There is always time to do important things.* The women who declare they have no time to read are, first, *not* lovers of reading no matter what they say; and, second, they do not realize the importance of taking, every day, some mental food. They cannot keep physical health and strength without physical food, and they cannot keep up with or be of help to their families' mental growth unless they reinforce their minds. The reason that reading will feed the mind better than conversation does, is that the things written are always the expression of the best ideas people have, whereas their spoken thoughts are often given hastily and thoughtlessly. The busiest women owe it to themselves and to others to spend at least one little half hour of each day, in good reading that will keep them up to date in the world.

To the busy woman the Public Library of her town or district will supply her needs; she has only to consult the librarian in charge and tell her or him what she most wants to keep up in and in such events as the recent effort to simplify the spelling of our language she needs to form an opinion.

Where the Laugh Comes In

Shown by Our Clever Cartoonist



Again our cartoonist makes us laugh at the long and the short in the fashion world. He shows a fat little woman's appreciation of round-about stripes and Empire jacket, and the lank, lean lady's fad for long stripes and a tight-fitting hip-length coat. The slender one's big befeathered hat bobs about like a bean-pole decoration, while her chubby sister's ample pate is adorned with a beflowered pancake toque. So the laugh is once more on both sides in this jocund play.

As the season for the horse show has come our cartoonist offers an appropriate sketch. The reader sees through the good-luck horse-shoe's curve the picture of a young lady, clad in stylish long coat and veil-draped hat, making away to the show. Now reverse the page; look at the picture up-side-down. What do you see? Good, isn't it? And if a lump of sugar or a Fall pippin were thrown into that dangling basket, don't you believe you'd hear a *good horse* laugh?

THE REALM OF FASHION

NOT the Summer styles that have been popular for skirts, but the ever-beloved and becoming plaited model will be the one in favor for Autumn. If this will not have altogether an accordion effect, it will, nevertheless, have lines made fine enough to remind one of the knife-plaitings once so admired for narrow rufflings. These plaits, laid in clusters, will appear in all kinds of fabrics from the most diaphanous to the heavy wools used for Winter gowns. But though plaited skirts will be more often seen than others, a few gored models will be followed, especially for velvet.

AGAIN THE SEPARATE SKIRT.

The economical woman who was grieved at the bare idea of abandoning the separate skirt as Fashion has often threatened to compel her to do, may rejoice at its complete restoration to favor Apparently, like the shirt-waist, it is here to stay. Indeed, the two cannot go alone—where one is there the other must be also. The separate skirt will adhere to the elegant plainness for which it has ever been noted; it will not be trimmed except perhaps by bands or straps of the same material, or unless it is made of some goods more adapted for dress occasions than for outdoor wear. Such skirts as these last will be made of voile or of chiffon cloth, and black will be the preferred color. Appropriate models for them are shown on p. 20. For the dressy skirt, trimmings of appliqué in silk, velvet or lace; trimmings of silk braids, of embroidered silk or of bands of silk will be seen. On the tailored silk skirt of taffetas or peau de cygne, the only trimming allowed will be buttons; but these will be as costly as the purse will buy. Besides the voiles and cloths, some materials that seemed not to have won a just recognition last year make claim for notice with the better-dressed women. There are shadow-plaids in cloth whose lustre makes it, at a distance, look like silk, check of two-tone dull effects in the same material, and broken-plaid designs in worsteds.

Striped materials will be found to save the situation for the over-stout person, while velvet and velveteen will have almost as much prominence as broadcloth, which will be given the palm as the season's choicest material. The chiffon broadcloth, that can be also a mid-Winter goods for elegant costumes, is above all cloths a lovely and desirable choice.

COLORS IN COSTUME

This Autumn, green and brown will run a gamut of shades. There will be gray, too, for the woman who likes this Quakerish tint or for her of the rose-leaf complexion. Very *chic* tailored costumes are made of gray cloth with collar and cuffs of a darker shade of the same color. Another combination of color is a material of black ground with a plaid faintly suggested in white. When velvet is used for costumes, black is the favorite. But in spite of the preference of Fashion herself, colors will always be regulated more by the taste of the individual wearer than by the mere fancy of the moment. And this should be so, especially in regard to its becomingness. Almost any complexion is enhanced by black velvet relieving it, but some are much more improved by the contrast of a tint that is complementary rather than contrasting.

TRIMMINGS

As before said, self-trimming of bands and straps will be chiefly used, but where anything else is chosen it will be entire braid in silk or wool and set on in straight lines or in appliqué figures, or else velvet. This last will be used for collar and cuffs, if it appears at all on the costume, and in addition there may be waistcoats, buttons, pipings and appliqué designs. Oriental gimps, braids or silks will not be so much in evidence as they have been, and where they are employed will be chiefly of fine quality in small portions and on edge or inner part of jacket-fronts.

MISSES' STYLES

The only real difference in the styles for misses is in the proportions, the length of a garment not in the design of it. For young girls, black will not be so popular as it was, while blue will be more so. Plaids always seem particularly suitable for the young, perhaps because they are also most becoming to slender figures. To put a plaid on a fat girl, just because that sort of goods is the fashion, is a piece of thoughtlessness and bad taste no one should be guilty of in this age. For girls' nice suits, velveteen rather than velvet will be in good taste and corduroy for handsome walking costumes, or for church, is always proper. While the miss of fifteen or sixteen will look well in a costume of the same design her mother wears, the girl of from twelve to fourteen will be better dressed the more her gowns are youthful in cut. For her the unfailingly becoming and now universally worn guimpe effect will soften almost any style to suit her youth.

THE NEW JACKET

The Eton is no longer a stylish garment, and loose jacket styles are the newest things, the one called the blouse coat being the favorite of all. This has little of that pouch-like effect that has been in vogue so long. The front fullness that, in a close-fitting garment, is taken up in darts, is in the blouse jacket laid in box-plaits and stitched in place with only a little looseness left across the bust. For stout women the plaits can even be run up all the way. For the back there are several treatments possible; some are laid in plaits like the front, some are seamed and some have graduated or dart tucks to hold in the fullness to the figure. There must be a rather smooth fit between the shoulders and trimness about the waist. To this coat there is a peplum, its back plaited and its sides smooth fitting. This takes away any look it might have of an Eton jacket.

OUR PINNED PAPER PATTERNS

Any of the models illustrated in our plates or on the cover of PICTORIAL REVIEW will be cut in pinned paper patterns, if desired, in stock sizes, at the following prices: For ladies, $2.00 for a waist or coat; $1.50 for a skirt, and $3.00 for an entire costume. For children, coats, $1.50; skirts, $1.00; entire costume, $2.00. If these are cut to special measure they will cost 50 cents extra for each garment.

Another little garment is the pony coat, which is a slightly fitted *chic* little affair from twenty-two to twenty-four inches long and has been seen in linen and serge during the Summer. Some of these look quite military, as they are of the cut of a fatigue uniform, and are also much adorned with braid. Some of them even have the soldier's high standing collar that fits snugly and fastens under the chin. For velvet suits the pony coat is especially liked.

SLEEVES

Three-quarter-length sleeves are mercifully ordained for Fall garments, although many are only what is called a seven-eighths length. Yet indications are that for street wear, and necessarily in our climate, the sleeve too short for the arm will become extinct on street costumes and be reserved only for house or evening garments. Some sleeves are of frank mutton-leg shape. Others have the fullness set in the shoulder seam laid in plaits below or at the elbow, and in this case the finish is a cuff bordered with braid or velvet.

COLLARS

Collars may or may not be used; when used they are sometimes military in form and carry out the trimming that has been used on the waistcoat. This waistcoat, when introduced, is not much more than an insertion, on the outer edge of the coat-front, of velvet, Oriental or braided cloth or stuff of a totally different material ornamented with buttons. And buttons are of all sorts and sizes, making ornaments as attractive and more durable than braids.

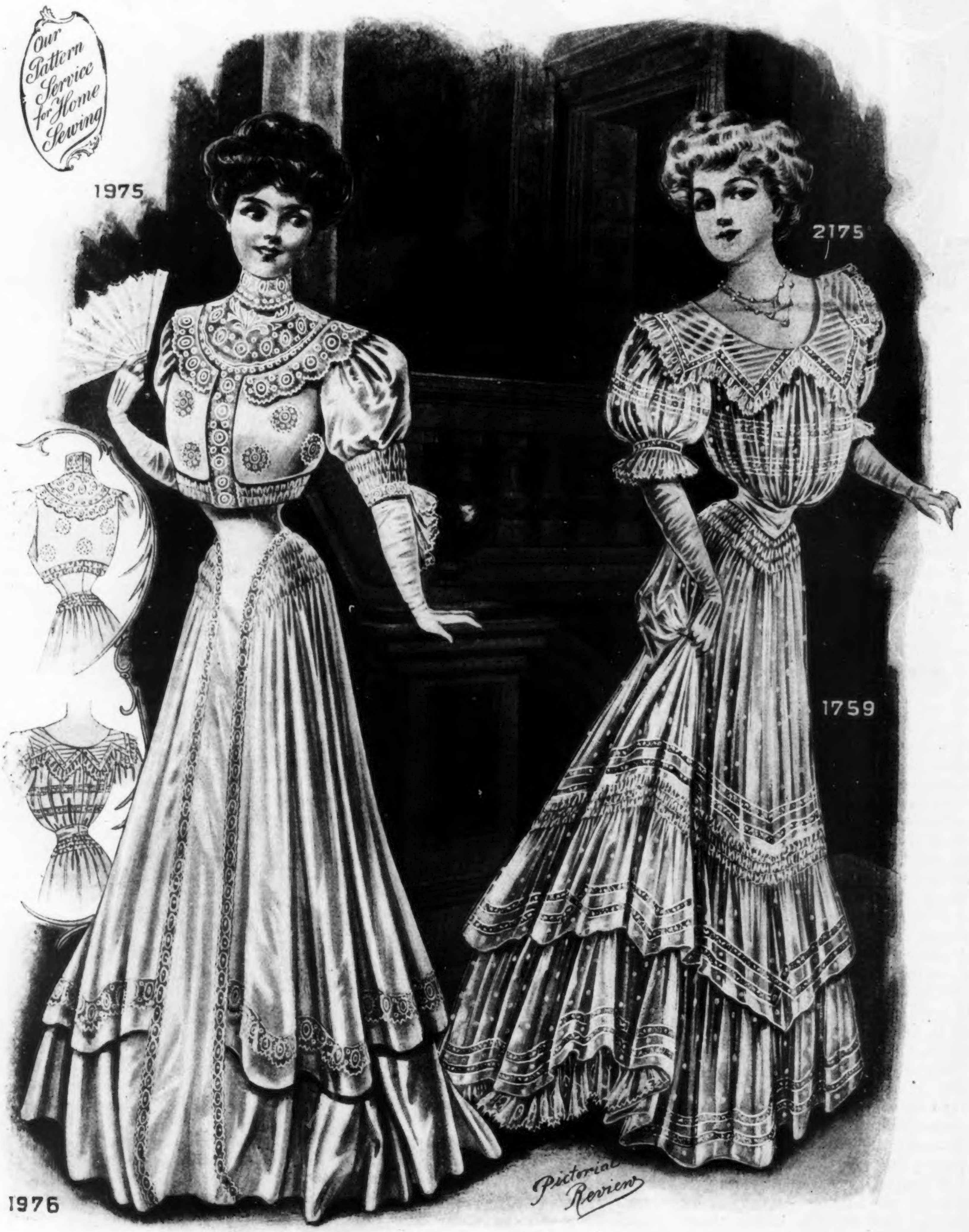
WINTER WAISTINGS

The popularity of white wash goods for Winter waists will continue. The tailored waist has threatened to supersede it, but this cannot be, so firm is the hold washable goods have on the affections of the dainty woman. Silk, flannel, challis and novelty goods will also be used, but the possibility of easily freshening wash materials and its durability and inexpensiveness has contributed greatly to its tremendous vogue.

The lingerie blouse will therefore take a prominent place in the world of fashion; for while many of the authorities announce the advent of the three-piece suit and the "dress" suit of monotone as distinguished from the two-piece suit or the separate skirt and waist combination, the fancy of women in general and the fashionable woman in particular for white about the neck and shoulders will have great weight.

Evening Gowns for Autumn

Tissue Paper Patterns of These Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page **7.**



Nos. 1975-1976. This combination forms a handsome costume for demi-toilette, theatre or dinner. Made of the new, lightweight satin and trimmed with Irish guipure. The skirt is in princess form; there is a corselet panel down the front to which is attached the skirt. The upper skirt ends half a yard from the floor and has a trimming of lace. Cut in sizes 32, 34, 36 and 38 bust measure. For medium size, 18 yards of silk 22 inches wide are required. Price, 15 cents.

Nos. 2175-1759. Ladies' lace evening dress. The waist, with high or low neck and with long or short sleeves, is made upon a fitted lining. The illustration shows embroidered silk mull with insertion of Cluny. Point de'esprit, dotted Swiss or organdy would be equally pretty made in this way. The bertha trimming in this costume is of tucked, plain mull. Frills of wide lace finish at elbow.

The skirt, **No. 1759**, is cut in circular form and lengthened by a gathered flounce, the lower of the two flounces seen being that which makes the length. Cut in sizes 32, 34, 38 and 40 inches bust measure. For medium size 12½ yards of 36-inch material are required, 45 yards of insertion and 9 yards of lace edging; for silk lining, 14 yards of 22-inch silk. Price, 15 cents.

Beginning with the December Patterns, issued about November 1st, we will furnish free of charge with each Pictorial Review Pattern a cutting guide and a construction guide. For full description see page 3

The Judgment of Paris

By MARTHA McCULLOCH-WILLIAMS

In Four Parts—Part II.

SYNOPSIS OF PART I.—By an unusual circumstance—or fate—Jessamine Powell, who is engaged to be married to Graeme Vance meets Nesmith, the brilliant young member of the Legislature on the Capitol steps, when he is about entering to deliver an important speech upon a pending railroad bill. Failing to meet her friends, he conducts her to a seat in the gallery, and she is thrilled by his eloquence when he delivers his decisive speech. Subsequently, they met again at a dinner party given by a mutual friend, and again as members of a house party of the same hostess, Mrs. Bronson, at Wayside, her country residence, where the story develops.

CHAPTER II—(*Continued*)

AT this moment Dr. Vance, who was standing close to Nesmith, whispered in his ear: "You had better go, too. There may be nothing up—but a night session is never quite safe. Make your manners to Cousin Milly—then let's trot along."

"In a minute," Nesmith answered. Mrs. Bronson was moving toward the piano. She was not musical herself, but had a conceit of discovering musical geniuses on every hand, and of insisting that her friends should share in her discoveries. The latest of them was on the point of showing his paces—it would be neither polite nor politic to try to get out of hearing of him. Under cover of a big roaring voice, endeavoring to coo a ballad encore, Nesmith managed to say in his hostess' ear: "Next time, have the 'phone disconnected. I might have obeyed you to the letter—if that wretched thing had been silenced."

"I like your impudence," Mrs. Bronson said, in his own guarded key. "How did it ever happen? But there's no need to ask. Men are all alike—beauty counts for everything. And that girl is so abominably good looking! But never mind. The mischief is not done yet—not past mending——"

"I don't understand," Nesmith interrupted.

"Nor I." Mrs. Bronson ran on imperiously: "Not anybody else I reckon. I told you flat what I expected of you, and who you were to take in—and you froze to Georgia Vanton—and all but proposed to her, right under my eyes."

"Why! I thought she was—the other one," Nesmith said, getting very red. "I ought to have known better—no woman could possibly have that face and a fortune. After all—it was a lucky mistake."

"Lucky!" The scorn in Mrs. Bronson's eyes was withering. "Go home, you foolish fellow!" she said loftily. "In the morning you will realize your escape. Can you afford to marry the daughter of two notorious lobbyists?—even supposing they would let you?"

Nesmith was silent—something in his throat would not let him speak. Mrs. Bronson hurried on: "I shall tell Edmund Vance to look out for you. And the only way to make up to me for this is to come to Wayside Saturday, prepared to devote yourself to the real Pearl Gordon. She will be there, although to get her I have to take the Vantons—Vanton is her uncle on the mother's side, and my lady chaperons her—that is, as much as she lets *anybody* do it. Don't go and show yourself an idiot, and an ingrate. It's years since I took as much trouble in anybody's behalf."

"I promise to come—nothing more," Nesmith said, bending his head meekly before her. She gave him her hand with a sigh, saying: "Hurry! The man has two more songs in him—I didn't think he would be so awful. Be sure to come. Unless you do, I'll revenge myself by making a match between Pearl and Edmund Vance—and then where will you be?"

"Nowhere! And nobody!" Nesmith said, linking his arm in that of his friend, and hurrying away.

CHAPTER III.

Notwithstanding keen March airs, the strengthening sunshine had brought the Wayside greenhouse to riotous blossom. Jessamine Powell walked up and down between its many-colored ranks, bending here or there to snuff a specially exquisite fragrance or kiss a half-opened rosebud, but keeping her hands locked tight behind her, like a child who fears temptation. Some idiosyncrasy of train service had brought her to Wayside three hours ahead of her hostess and the main party, but that had not mattered at all—Miss Polly Lane, who was housekeeper, had made the rather late comer welcome and comfortable, then bidden her amuse herself, anywhere, and any way, she chose.

Jessamine was very happy. The house party made a welcome break in the whirl of wedding preparation. She did not know whom it was to include except herself and her betrothed. Mrs. Bronson had written her that the gathering was, after a sort, in her honor, a festive farewell to her girlhood. And really she needed a little rest—the fortnight since her encounter with Nesmith had been a breathless time. She had had so much to do, to see, to tell—especially to tell—with the wedding day but a month ahead. Daddy had insisted upon hearing over and over every incident, even the least, of her stay in town. He had astonished her by chuckling over her gallery experiences, though he had pretended to frown afterward, saying: "H—m! I can't get you married too quickly, young woman. Now that I'm tied by the leg with this gout, you need a husband to look after you. Why didn't you do a clean job—break the fellow's neck while you were about it? If you had, I daresay the railroad gentlemen would have sent you a wedding present worth while. He's a thorn in their flesh—and going to be thornier."

She was not thinking of him now—not even thinking of Graeme Vance. It was odd how little she had thought of him this last three months. Before, she had spent hours on hours dreaming of him, recalling his looks, his words, the inflections of his voice. They had been engaged for almost a year, but nobody had known of it until a little while back. The plan had been to wait until Graeme was fully established in his profession. Daddy's growing infirmity had changed it. Jessamine was orphaned, and an only child. Squire Thorne had brought her up, humoring and loving her so much his two living daughters were bitterly jealous of her. Less for themselves than their children—they had five each, and Squire Thorne made no bones of letting them know that Jessamine would inherit her mother's full share of his estate. That seemed to him no more than just—but justice depends largely upon the view-point. Mrs. Darragh and Mrs. Jennings saw in it rank partiality—when they had sons ready and willing to take to themselves the burden of Highlands and the Thorne name—if only they would also inherit money enough to keep up the dignity of both.

"I must get you away from them—you're another sort—they'll pick and peck at you as long as you stay," Daddy had said, after a talk with his doctor. Hence the wedding preparations. Daddy knew, though Jessamine did not, that he might live twenty years, or die in twenty minutes; therefore it behooved him to make his darling's future secure. He was very grateful to Mrs. Bronson.

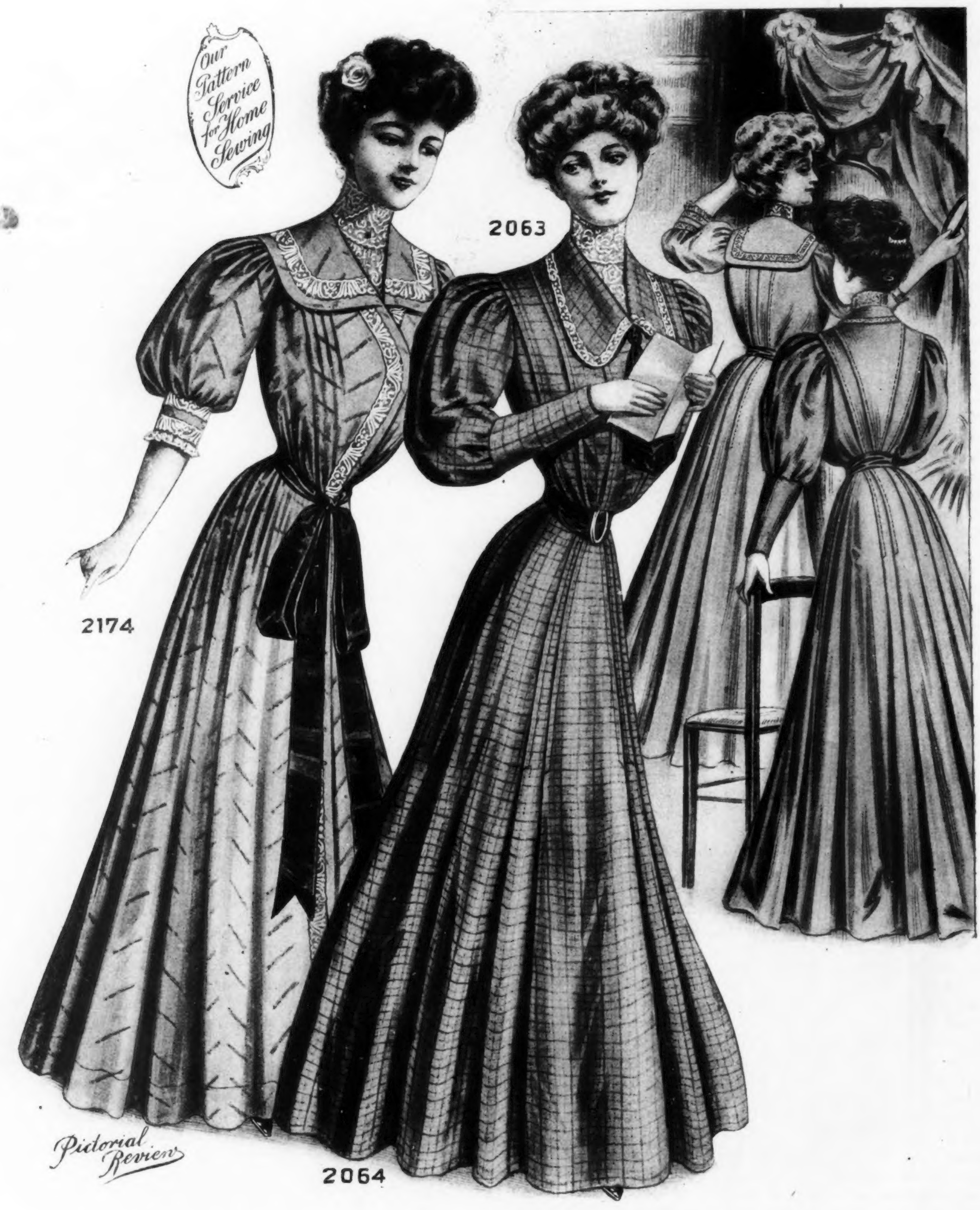
"Mildred will be a help to you all the way," he had said more than once, adding with a twinkle: "Especially if I die pretty soon, and let her get that blue china. Lord! How angry your aunts will be over it! Yet if they had it, they wouldn't let it come outside their kitchens."

However much one may love flowers, the contemplation of blossoms one dare not touch grows monotonous after a while. Jessamine stood in awe of the glum-faced gardener—his eyes followed her accusingly, and more than once he muttered dourly that "the lady," meaning Mrs. Bronson, "was ill-pleased to have stranger-folk meddlin' wi' the banks." Then, too, the scented atmosphere began to stifle—she slipped out like a shadow, and ran past the house, on across the lawn, to the old garden. The house itself was fire-new. Mrs. Bronson had had it pulled down and built over again three times in the ten years since Billy inherited the place. But even she had felt the distinction of the garden—it spoke in growth and bloom the nurture of dead generations. Billy's mother had had a great tenderness for the things planted by her elders. So shrubs, herbs and flowers, self-sown, self-rooted, had spread and bourgeoned until the whole place was a maze. It lay four-square, sloping faintly toward the east, and melted at the bottom into a straggly orchard, wherein seedling peaches grew as they would, and marauding plum and cherry trees spread in ever-widening spans. Grass grew under them, matted with wild strawberry vines, and blotched here or there by clumps of wild raspberry briars.

(*Continued on page 11.*)

Some Pretty New House Gowns

Tissue Paper Patterns of These Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 7.


Our Pattern Service for Home Sewing
2063
2174
Pictorial Review
2064

No. 2174. This model will be pretty in any material, and if made in silk with lace ruffles on fichu and sleeves it would assume the dignity of a tea gown. As here shown it is in figured challis. The garment is confined at the waist with ribbons.

It has plaits laid at the back from neck to below the hips and stitched tuck width, and tucks set in the front at the shoulder seam over to the bust. The wide collar, trimmed with a band of heavy cluny lace, meets the lap of the surplice. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 9 yards of 36-inch wide material.

Price 15 cents.

No. 2063-2064. A house dress made with separate waist and skirt from broken plaid brown mohair. The skirt, No. 2064, is in 7 gores and laid in two tucks at the join of the seams, these being stitched down nearly to the knee in front and below the hips at back. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. It requires 6½ yards of 46-inch material for medium size. Price 15 cents.

The waist, made from model **2063**, has a fitted lining and is tucked from shoulder seam to waist line. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. In size 36, 4½ yards of 30-inch goods and ¾ yards of all-over are required.

Price 15 cents.

Beginning with the December Patterns, issued about November 1st, we will furnish free of charge with each Pictorial Review Pattern a cutting guide and a construction guide. For full description see page 3

(*Continued from page* 9.)

The peach trees were in full blow, but Jessamine hardly looked at them—she went instead to the untidy borders glowing with scarlet pomegranates, and pink with flowering almond. Crocuses and jonquils grew thickly at foot of the shrubs—on beyond was a trellis starred all over with yellow jessamine; it had a background of lilac hedge, not yet in flower, but the slim stalks bristling at every tip with arrowy unfolding buds. Bees buzzed importantly about. From the swale behind the house the softening wind brought delicious smells of burning twigs, and the fragrance of fresh-turned earth. Jessamine snuffed them, smiling and sighing—smiling for herself, sighing for good Billy Bronson. Billy was a farmer born—but for his wife and his fortune he would be there with the men, helping in the work he loved, and taking joy in it.

He must love Mildred dearly to be so indulgent. Somehow, the indulgence seemed to her a pity. Miss Milly (as she was still called) needed guidance, for all she was so kind. If Graeme—Jessamine stopped there, flushing like one of the pomegranate flowers. She was bare-headed, her hair blowing roughly in the wind—bare-handed also, with a long scratch on one thumb, the price of the flowery branch stuck in her belt. And there, across the garden, came Graeme and Edmund Vance with somebody between them—somebody she knew, yet should not know—Nesmith.

"Pride goeth before a walk—at least in our case," Edmund Vance explained. "You see, we started in an automobile. Think of it! We wanted the distinction of riding in the first one that ever came down the pike to Wayside. Indeed, we were quite haughty over it—patronized Billy and Miss Mildred, and all the rest—they might wait on trains and time-tables if it suited them—we were men, and masters of our fate—also of our locomotive power. And we really thought so. Now—we know better——"

"Very much better," Nesmith interrupted. "You should have seen our break-downs! It would not have been so bad had they come all in a lump—then we should have known enough to strike for the nearest station. Ours must have been a true devil-wagon—it ran a mile forward like a deer, then half a mile backward while we were coaxing it to go on—and once it almost ran away from us, all by itself. It was pure luck that we ever caught it——"

"Still—we are here ahead of the others," Graeme Vance interposed, "if we *did* tramp the last three miles—after that old curmudgeon at the mill refused to hire us anything on four legs—said all his stock was ploughing—he wouldn't stop a plough for the president——"

"I don't blame him," Jessamine said quickly, conscious that Graeme's eyes were not wholly approving. "You ought to have known better than to ask such a thing—with Spring so late, and ploughing everywhere behind."

"That is what I said—but those two were never candidates," Nesmith supplemented. "It is plain they have no consideration for me."

"A man is a fool to consider anybody but himself," Graeme said airily, with the least lift of an eyebrow. Just then there came the burring of wheels along the drive, shot through faintly with sweet, shrill laughter. Nesmith happened to be looking straight at Graeme, and was amazed to see him change color and turn away his head as he caught the sound.

"Georgia Vanton—you know her laugh among a thousand if once you hear it," Jessamine said brightly. "Let's go and meet them. I reckon I ought to have gone in the brake to the station—but the garden made me forget."

"H—m! I wonder if you forget easily!" Nesmith said in her ear as they went forward side by side. "Fate means us to be friends, even if your memory is so treacherous—I knew that as soon as I saw you again——"

"Oh, me! What nice stories you tell!" Jessamine said valiantly. "You know you have not thought of me—not twice, anyway, since that day I ran you down."

"Does he know?" Nesmith asked, still in the soft key, nodding as he spoke towards Graeme. Jessamine shook her head. "Not yet," she said; "he does not like to have me write him about trifles—and until now I have not seen him."

Graeme turned, and laid hold of Jessamine's hand. "Go on without us—you two," he said. "I have a lot to ask Jessy—about the Squire, and everything."

As the pair disappeared Dr. Vance shrugged his shoulders meaningly. "Graeme is a bit finicky," he said musingly; "at least—I hope so."

"Why?" Nesmith asked. His friend looked down, and for half a minute was silent, but said slowly as they came in sight of the newcomers:

"Because—unless he hated to have Jessy show up badly beside these others, I must think he had a special reason for meeting one of them more privately."

Nesmith again asked "Why?" but Doctor Vance only hurried him forward. The brake was drawing up at the steps with a fine flourish. Billy drove, of course, with Miss Gordon at his elbow, and the rest foaming over the top. Mrs. Bronson sat beside Vanton, Mrs. Vanton had a couple of indeterminate men either side of her, Miss Vanton shared her seat only with Hero and Leander, the magnificent brace of setters which Billy had ordered brought along to bark all hands a welcome. Somehow it pleased Nesmith to see her thus solitary. He had thought of her constantly since that fateful dinner. He had also seen her twice, notwithstanding a surprising development in the legislative situation. Almost without warning, the fight had become three-cornered—now it stood Nesmith for the plain people, Vanton for the twin railways in possession, and Jevon, of all men in the world, for remote yet titanic interests, which had seen suddenly in the state's commercial highways the means to the end of crippling, seriously, transcontinental rivals.

It was this new development that had brought about the recess—Friday to Monday, it was felt, gave time for effective missionary effort. Nesmith would have let the house-party go had it not seemed wiser to absent himself for a little space. Wayside was but twenty miles out, and by help of the 'phone he would be in close touch with his two chief lieutenants. They were to let him know the minute there was need of him—he had really brought out the automobile so as to respond instantly to such a call. The titanic outsiders were as yet making a still hunt—on the face of things, so far as they played at all, they were playing into Nesmith's hands. He knew their aim—to make of him and his following the cat's-paw they needed. He knew also that they knew he knew, so had no fear of treacherous surprises, thus early in the game.

This session they would help him beat Vanton's crowd; after adjournment, through stock-market juggling, they would shake out the present holders, and take the roads to themselves. Their aim was to come back next session for sundry legislative favors—and to make sure of them, by having a hook in Nesmith's jaws, when the favors should be asked. Nesmith did not intend they should have it. Therefore he was walking thrice warily. The increased hazard but made the play more fascinating. He had found himself speculating more than once as to how it would all end. If he won out now, and of that he was fairly certain, he knew he would stand at the parting of the ways. Already there had been intimations that the big outside powers stood ready to do great things for men of his calibre able to sway and lead their own people. *So far he had politely misunderstood the intimations.* He wondered dully, if he would keep on misunderstanding them? His old self, the entity he had lived with all his thirty years, said "Yes"—but about this other man, this stranger-double, subtly vibrant to a woman's touch, he could not be sure.

He was less than ever sure now that he saw her in clear daylight, with Spring winds ruffling delicately the beaten-gold hair. She gave him a subtle smile, faintly wistful, across Vance's shoulder as she got down. Nesmith himself was engrossed with Miss Gordon—Mrs. Bronson had to answer for it, along with much else. "You are not to take Pearl to the house," she had said. "Go on around, and back—to the dairy. I want—O dear! Miss Polly, will you show these people the way? And Jessy—Jessy Powell!—what have you done with her? She must come, too—but don't tell her—not a word."

So the whole company straggled after Miss Polly, following her jingling key-basket as sheep follow the bell, down to the gray stone dairy that had replaced the old-time spring house, and was Mrs. Bronson's very latest whim. She had a knack of finding out ways to double Billy's fortune, by first spending a good part of it. The herd of Jerseys was one of them—it was a waste of opportunity not to buy them when there was such a fine, cold spring upon the place. The spring had been led into the building, which had tile floors and walls, and wire-gauze windows. There was a cunning water-motor in the churn-room, but half the time it did not work. Mrs. Bronson had a way of demanding cream in such quantities for her town house that there was none left to churn. But the place was assuredly a picturesque adjunct, and the piazza, enclosed in wire gauze, fairly ravishing. Rugs and mats had been spread over the floor of it, and bright cushions showed against the soberness of reed furniture. A tea-table fully furnished stood at one side. Mrs. Bronson established Miss Gordon at it, and said with a modest smile:

"I hope you'll like my little surprise—of course, Miss Polly could have given us lunch—but it's almost to late. Do you think you can stay your stomachs with—clotted cream and strawberries?"

"Miss Milly—I deserve more of them than anybody," Jessamine said, stepping through the door. "I saw them this morning—they had just been picked in the greenhouse—and I never filched a single one—nor even looked as though I knew they were coming."

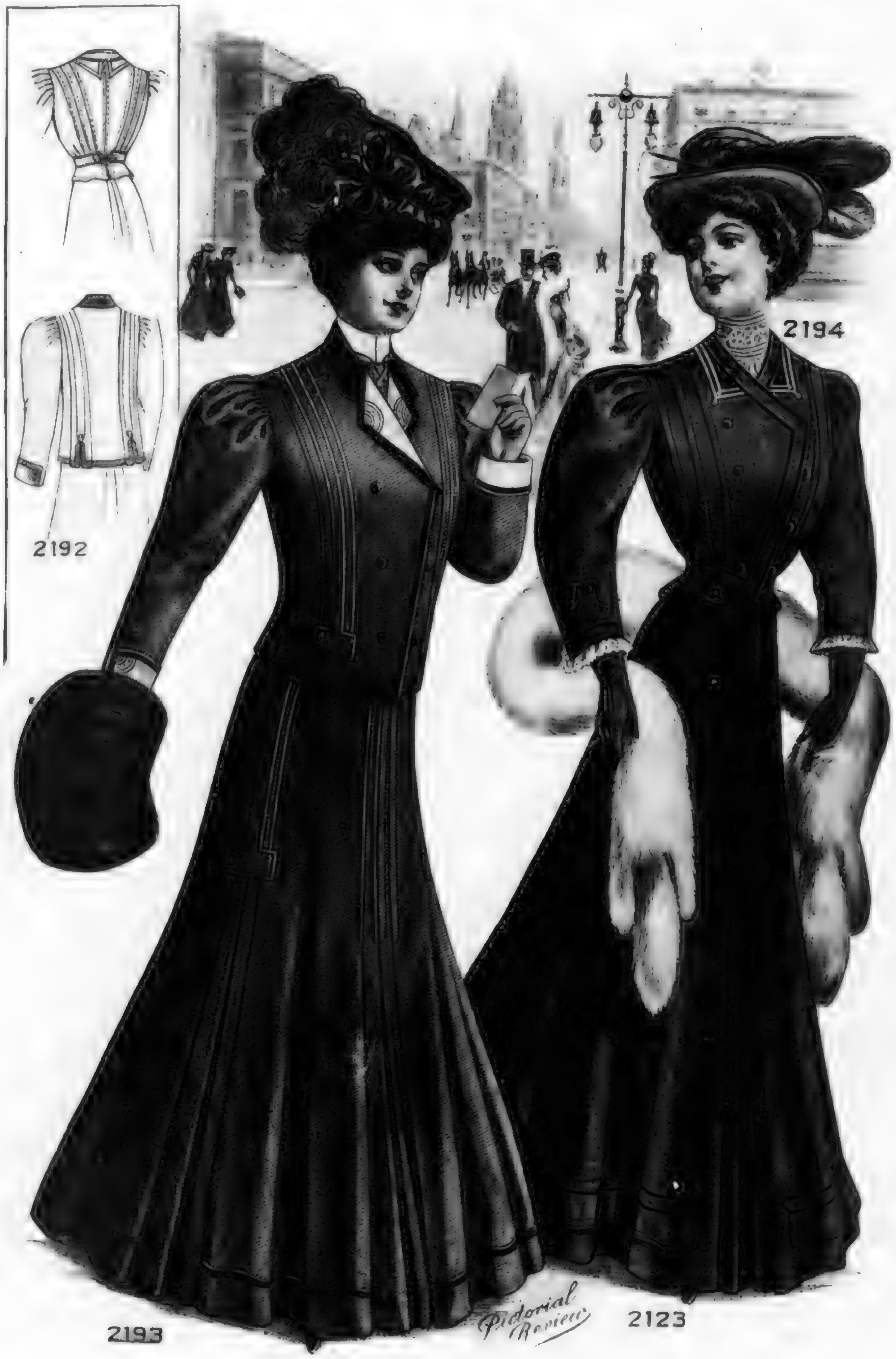
"You are always a good girl—the very best sort," Mrs. Bronson said, kissing Jessamine. Nesmith smiled—behind his hand, of course—to see a Jessamine so transformed. Her hair was all it should be—she had put on another frock, soft and of a becoming blue, with all the faint indescribable touches that proclaimed it of new fashion. Graeme had come in a pace behind her, and stood talking to Mrs. Bronson, not letting his eyes stray to right nor left. From him, Nesmith glanced toward Georgia Vanton—she was talking animatedly to both the indeterminate men at once, but the light in her eyes was feverish, and her hand clinched itself hard over the arm of her chair. He wanted to watch her further, but that was out of the question—he was handing tea-cups about, and passing things to eat. The strawberry bowl, of clear glass, heaped with pale scarlet fruit, still in its green leaves, stood as yet untouched, cheek by jowl with the glass pitcher of deep, yellow cream; but that was not a hardship even to whetted appetites. Miss Polly had excelled herself in delicate cakes, the tea, of true caravan flavor, was as perfect as the egg-shell cups that held it.

Something caught Nesmith by the throat. The gayety, the luxury, the ease and poise of all this, meant just one thing—money, and yet more money, spent with both hands. Why did it, how could it, so appeal to him? He had thought himself ascetic in all his inclinations, above the desire of the eyes, and the keener inclinations of the flesh. Clearly he had been mistaken—else that stranger-double was the stronger of the two. He had only contempt and loathing for men who had let themselves be tempted—men who had betrayed the people's trust for a pot of gold. Now he began to understand how a price could mean very much more than—a price. It was only a feeling

(*Continued on page* 13.)

On the Promenade in Later Autumn Days

Tissue Paper Patterns of These Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 7.



Nos. 2192-2193. Ladies' pony coat suit made of green cloth with brown velvet trimmings. The coat, **No. 2192**, has a strap ending in a pocket flap effect; quarter-inch tucks are laid each side of this. A narrow band of velvet edges the bottom and fronts, meeting the rolled collar of velvet. This model will do for any cloth. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 2½ yards of 44-inch material. Price, 15 cents.

The skirt, **No. 2193**, is laid in plaits; a strap, with squared pocket finish, reaches to just below the hips; a bias band of velvet is set along the hem. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Size 24 requires 7 yards of 44-inch material or 6 yards of 52-inch material. Price, 15 cents.

Nos. 2194-2123. Ladies' cloth suit in plum-colored Venetian with velvet garniture. The jacket, No. 2194, is made with plaits and fastens on the left. Under the belt a peplum of stitched cloth is set on. The sleeves are three-quarter length. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 2½ yards of 42-inch material.

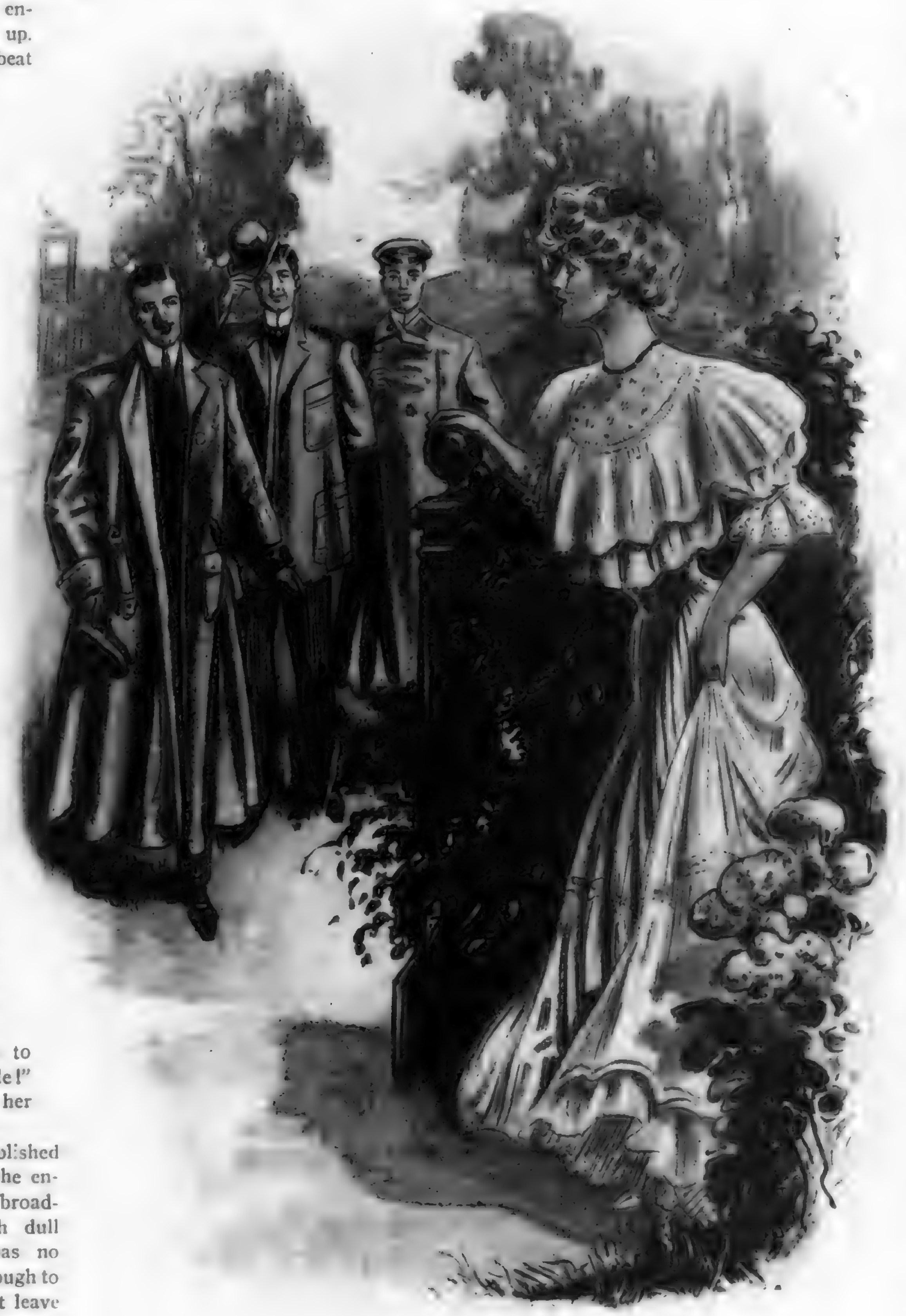
The skirt, **No. 2123**, has five gores laid in plaits at front and sides and back. A fitted flounce of cloth is stitched and set on with a double row of the bias velvet band. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Size 36 requires 7½ yards of 42-inch material. Price, 15 cents.

Beginning with the December Patterns, issued about November 1st, we will furnish free of charge with each Pictorial Review Pattern a cutting guide and a construction guide. For full description see page 3

(*Continued from page* 11)

—he was too much occupied for conscious thought. He should have blundered dreadfully but for Miss Gordon—she helped him out at every turn, but so deftly it was barely perceptible. That made him for the time her very grateful servant. He had a morbid fear of seeming ridiculous—Mrs. Bronson had been unkind in putting upon him things he knew hardly anything about.

Mrs. Bronson was evidently full of purposes—she had disappeared with Graeme Vance but a minute after he spoke to her. When they came back the strawberries were half eaten. Jessamine sat beside Miss Gordon devouring hers like a happy child, and chattering like a blackbird to her dear Miss Pearl. Neither of them looked up at Graeme's entrance. Nesmith did look up. What he saw made his heart beat faster—Georgia Vanton held out her hand to Graeme with smiling lips, but with cheeks almost pale.



"JESSAMINE STOPPED THERE, FLUSHING LIKE ONE OF THE POMEGRANATE FLOWERS"

CHAPTER IV.

"Where is your fiddle, Billy? You know you promised to play for us," Mrs. Vanton said about ten o'clock that night. Billy looked deprecatingly at his wife, who smiled back at him and leaned to stroke his hand, saying to her guests: "Mr. Bronson doesn't know a note—but you'll excuse him—he never plays except at Wayside, and upon Saturday nights."

"He knows enough to make music—more music than 'most anybody else," Mrs. Vanton retorted. "When people raved so about that hairy foreign fellow, whose name I can't pronounce, and don't remember, I told them they ought to hear Billy—and playing our old dancing tunes. My feet get to patting in spite of me when I hear them—and that's the real test of music—fiddle-music at least."

"If you young people want to dance, clear away things a little!" Mrs. Bronson said, waving her hand toward the young men.

The big parlor had a fine polished floor—so did the library, and the entrance hall, upon which it gave broadly through arches hung with dull rich-hued curtains. There was no clutter of furniture—barely enough to set off the Colonial interior, yet leave a general effect of fine spaciousness. Happily there was no piano, instead a quaint spinet that had come down from Billy's great-grandmother. Billy's fiddle was even older—the masterpiece of some unnamed maker. In spite of scars and patches, it gave forth a tone deep, mellow and ravishingly sweet. Billy touched it caressingly—all untaught as he was, he had a soul for music.

Mrs. Bronson chose first partners, her eyes scintillant with lazy mischief as she marched off her guests—Mrs. Vanton with young Atwood, the rawest of the indeterminates; Miss Gordon with Grover, Atwood's compeer; Edmund Vance with Jessamine, and Georgia Vanton with Jessamine's betrothed, Graeme Vance. Nesmith did not dance—neither did his hostess. "I was always lazy enough to hate it," she murmured to him. "One thing that consoled me for marrying was that I could sit out and not be considered a wall-flower. But I like to see other people dance—particularly Maria Vanton. She's perfectly amazing—wrinkled, with gray hairs, yet lighter on her feet than her own daughter."

"Still—the daughter dances beautifully," Nesmith returned, letting his eyes follow Georgia. Her partner suited her perfectly, in height, step and rhythm of motion. Yet her face, as she wheeled and swayed half in his arms, contradicted its eloquent pallor of meeting. She smiled at him, and talked fragmentarily, after the fashion of a devoted dancer, but with no trace, no touch of any feeling beyond the pleasure of the moment in voice or eyes.

Mrs. Bronson was also watching the pair. After the third round she drew a little sighing breath, and said in Nesmith's ear: "I'm so glad that's settled—and settled right—I did not think Georgia could be such a fool—but then one never knows what a girl of her sort will do. Graeme has nothing but his future—if she had tried for Edmund, it would have been different—but, now that I see the gossip was—only gossip, I shan't have to tell things to poor old Squire Thorne."

"Can I guess the things?" Nesmith asked.

Mrs. Bronson gave him an odd look. "Maybe so—if you do not try too hard," she said. "But I don't want to talk about them any more—tell me, instead, how you got on with Pearl."

"Admirably. We had an enthusiasm in common," Nesmith said, looking down and smiling slightly. Mrs. Bronson also smiled. "That's fine," she ejaculated softly. "You could not ask anything better—at first. Now, if you play right, the winning cards are all in your hands."

"I hardly think so," Nesmith said demurely. "You see, the common enthusiasm is for Doctor Vance." Mrs. Bronson opened her eyes wide—a thing she had not done before for quite two years. "Lord! To think of it!" she said, drawing a long breath; "and Edmund has been my despair this ten years! I do hope he isn't fool enough to let her money stand in the way—he has enough of his own—but he is so—so—well—so—unsatisfactory — sometimes."

Nesmith laughed outright—he knew how Edmund had been unsatisfactory. Mrs. Bronson had twice picked out a rich wife for him—once a divorcée, once a lady as lank and lathy as her money bags were plump. From each of them the prospective beneficiary had sought refuge in flight. "If I hadn't run away, Mildred would have married me off, out of hand," he had explained to Nesmith; "she is so bent on having money in the family."

"Are—you disappointed? You really mustn't think I deceived you," Mrs. Bronson went on soothingly.

Nesmith put on his most plaintive look. "I am dreadfully disappointed," he said, pretending to heave a huge sigh. "If I rush to offer myself to Miss Vanton the minute the dancing is over, you may know it is all your fault. I have to drown my sorrow somehow—and you have just said she is heart-whole——"

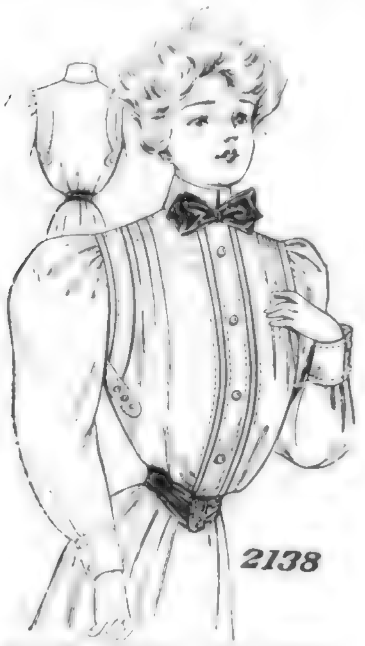
"And likely to stay so," Mrs. Bronson retorted airily. "Georgia is strange—all of them are strange. Come out into the library with me and let's talk to Dick Vanton. I know you can't let yourself like him in town—it wouldn't do at all for you even to be decent to him. But out here it don't matter. Nothing matters, except that people shall be agreeable. Dick is charming—and I'd trust him with anything—in spite of all that is said against him."

Vanton made to fling away his cigar as they approached him, but Mrs. Bronson's gesture forbade. "What are you putting on for, Dick?" she asked. "You know I mind smoke no more than Maria. Nobody puts on at Wayside, except me—and I do it only to keep from forgetting——"

(*End of Part II*)

A Group of Every-day Gowns and Waists

No. 2065. Ladies' simple French flannel shirt-waist with short sleeves and no lining, the sleeves, however, may be made longer if desired. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Size 36 requires 3¼ yards of 27-inch or 2¾ yards of 42-inch material. Price, 10 cents.

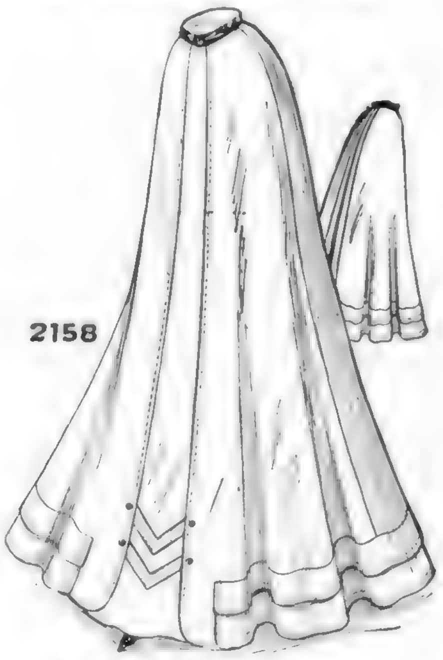


No. 2138. Model for Velveteen Waist

No. 2045. Ladies' waist, closing at the centre-back, made with elbow sleeves and a fitted lining. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 4 yards of 27-inch material, with ¾ yard of 18-inch allover for the yoke and sleeves. Price, 15 cents.

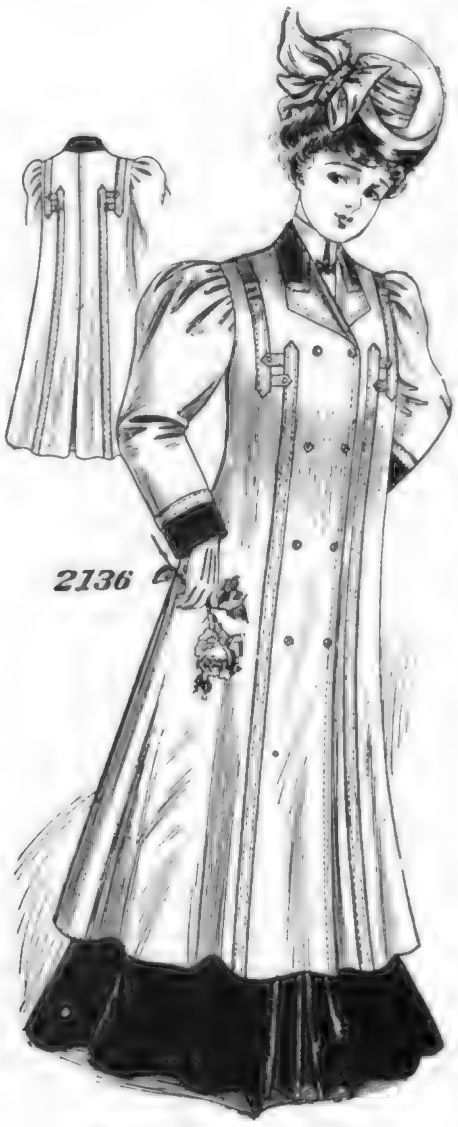
No. 2156. Ladies' plaited skirt suitable to go with any of the waists here shown. It is in thirteen gores. Length in front 42 inches, back 45 inches, width around lower edge about 3½ yards. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Size 26 requires 5¼ yards of 54-inch material. Price, 15 cents.

No. 2158. Ladies' seven-gored skirt, for heavy goods, broadcloth, serge or velveteen. It has a panel front gore and double inverted plait at back. Length in front 42 inches, back 45 inches. Width around lower edge, 3½ yards. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Size 24 requires 6¼ yards of 42-inch material, with 1¼ yards extra of same width for flounces. Price, 15 cents.

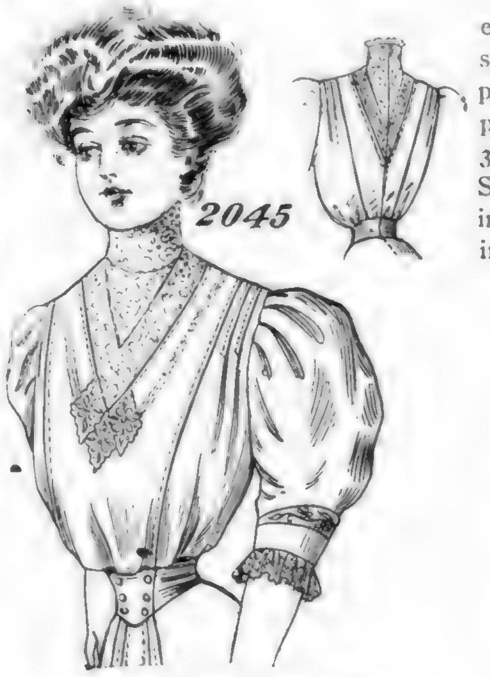


No. 2158. For a Heavy Walking Skirt

No. 2138. Ladies' velveteen or cloth shirt-waist without lining and with strap trimming. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Size 36 requires 3¾ yards 32-inch material. Price, 15 cents.



No. 2136. A Good School Coat

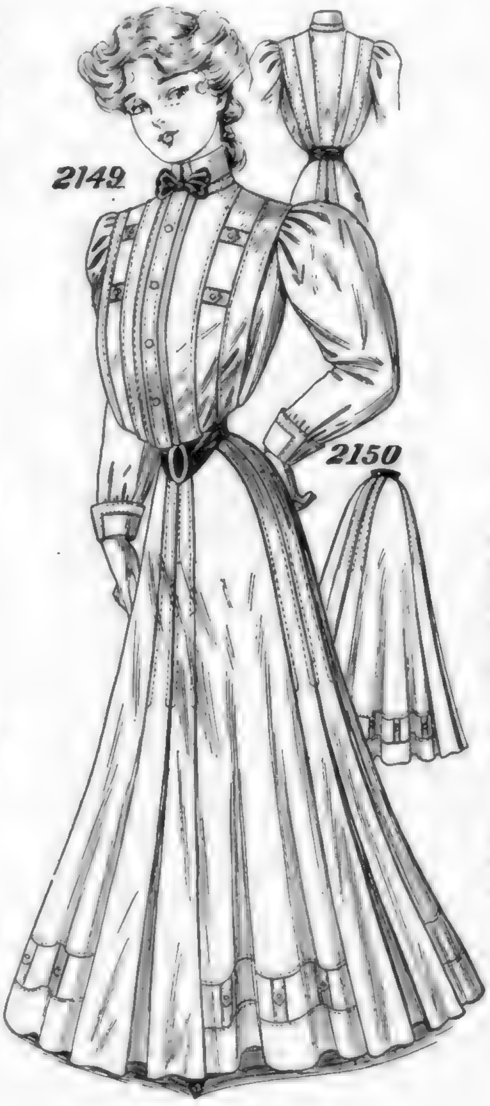


No. 2045. A Pretty Fancy Waist

Ladies' Shirt-waist Suit

Nos. 2149-2150. These numbers portray an attractive costume for general wear and suitable for a great variety of material. The waist, **No. 2149,** is made with a fitted lining, which may be omitted, and has a turnover collar and flare cuffs. The sizes are 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.

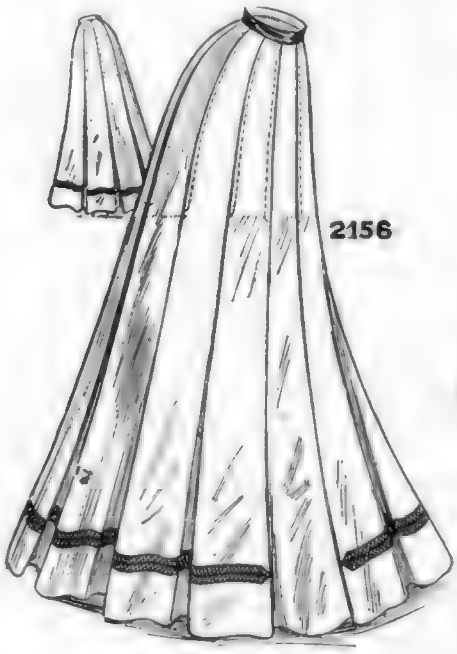
The skirt, **No. 2150,** has clusters of box-plaits set in a centre-front. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.



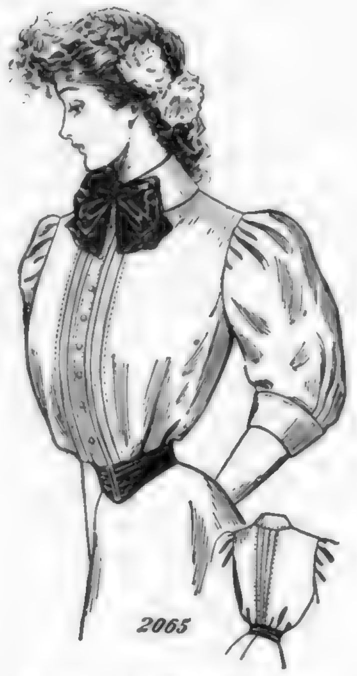
Nos. 2149-2150. Ladies' Afternoon Costume

For medium size of this entire suit requires 12 yards of 36-inch material.

No. 2136. Ladies' coat in seven-eighths length, having a novel shaped rolling collar, an inverted plait at centre-back and a two-piece coat sleeve. Cut in sizes 32, 36 and 40 inches bust measure. Size 36 requires 5¼ yards of 42-inch material, with ½ yard of 21-inch velvet. Price, 15 cents.



No. 2156. Plaited Skirt Model

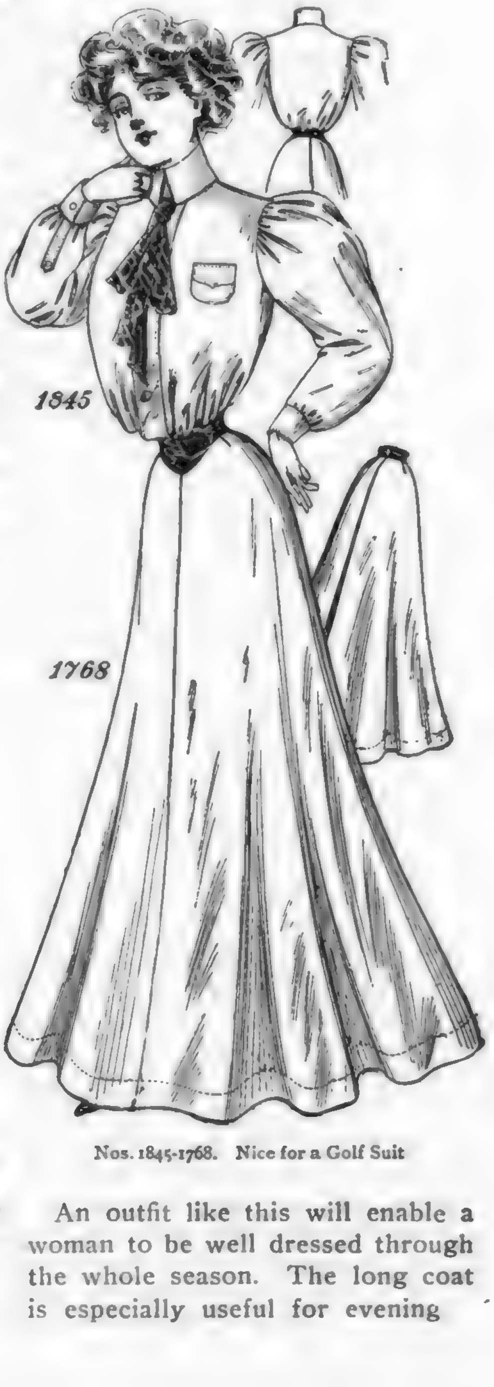


No. 2065. A Simple Flannel Waist

Nos. 1845-1768. Is a lady's shirt-waist suit in tan or white mohair stitched in brown, or of white mohair stitched in any colored silk. The waist, **No. 1845,** is a plain shirt-waist model without a lining. It is cut in sizes 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Price, 15 cents.

The skirt, **No. 1768,** is a two-pieced circular model; the sizes are 22, 24, 26, 28, 30 and 32 inches waist measure. Price, 15 cents.

For the medium size of this entire suit 9 yards of 36-inch material will be required.



Nos. 1845-1768. Nice for a Golf Suit

An outfit like this will enable a woman to be well dressed through the whole season. The long coat is especially useful for evening

Hilda's Diplomacy

A Stonette by F. M. S.

HILDA and I had just come out from the ball-room to the hotel piazza and were gazing at the moonlight rippling over the restless sea.

"Tell me what you have been doing since the last week-end," said I.

"Nothing," said Hilda; "it has been very dull."

"Do you know Edith Marvin?" I ventured.

"To bow to," said Hilda.

"It is a queer world," I announced.

"Edith Marvin has done something very ordinary?" questioned Hilda.

"I heard that she was engaged to a fellow named Prentice——"

"A nice boy," interrupted Hilda, "but a trifle—er—quick-tempered."

"And that she has broken it," I finished.

Hilda leaned towards me with wide eyes.

"No?"

"Yes."

"I don't believe it."

"Her cousin, Gilbert Graham, told me."

"What has she done that for?" demanded Hilda, offendedly.

"Who shall say? But he thinks——"

"What?"

"Some other woman——"

"Who?"

"How should I know? But it is a pity, because she was very much in love with him."

"She is a silly thing," said Hilda.

"I thought you didn't know her."

"Any girl who breaks her engagement for a little thing is silly."

"How do you know it was a little thing?" I protested.

* * * * *

The next afternoon Hilda was making tea in her mother's apartment while I was idly smoking and watching her.

"She is the sort of person who would break an engagement," she said, taking up the thread of last night's talk. "Shall I make you some tea?"

Just then somebody knocked, and there entered a tall man who was very young and very good-looking. I thought he flushed when Hilda admitted him, and I know he scowled a little at me.

"Walter," she said, "this is Mr. Prentice."

We shook hands. I looked at Hilda. There was more color in her cheeks than usual.

"How many lumps?" she questioned Prentice.

"One." And he nodded.

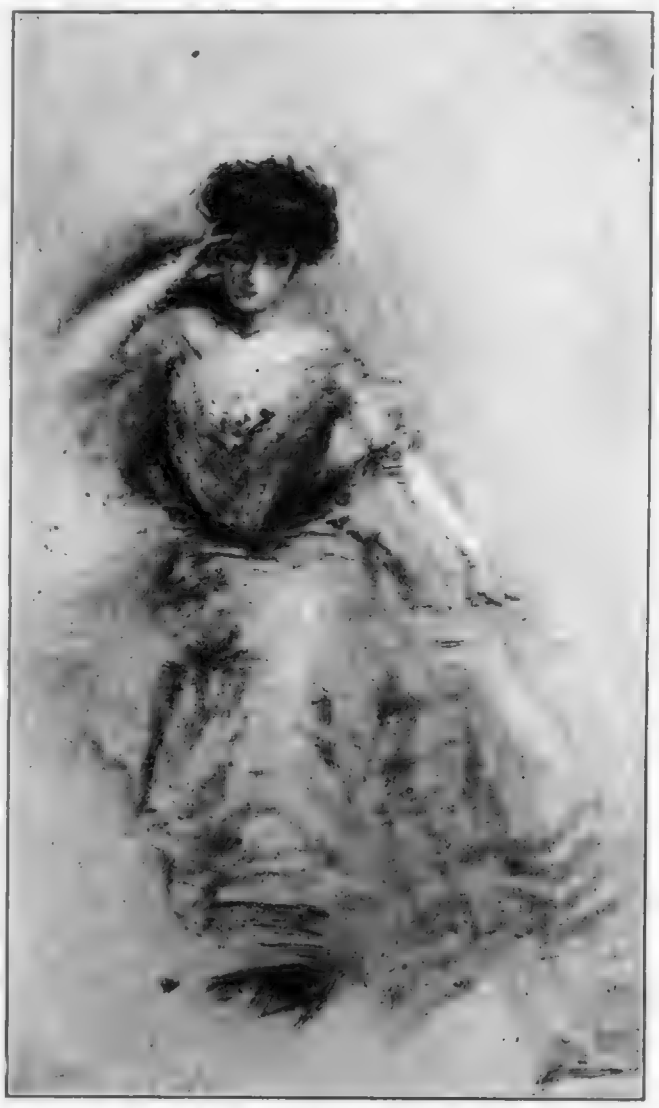
"You want two," said Hilda to me.

"Two." And I smiled. It was the first time Hilda had ever done me the honor to remember about the lumps. She always pretended to forget.

"You see, I've been making tea for Walter for a long time," she explained.

What we talked about is not important. Hilda talked a great deal, and her voice had for me the caress of rose-leaves. It seemed scarcely fair to Mr. Prentice.

At last she said: "Walter and I were going walking when you came in, and now we will all go together."



"ANY GIRL WHO BREAKS HER ENGAGEMENT FOR A LITTLE THING IS SILLY"

Prentice pleaded another engagement.

"Really!" said Hilda, with her eyebrows up.

"Of course it is with Miss Marvin, and of course we really haven't any right to take you away from her. Well, if you *will* run off——" She began putting pins through her hat.

"Walter," she said suddenly, "please button my glove; I can't get it buttoned myself." She put her hand in mine. I saw Prentice's lips tighten as I achieved the feat.

* * * * *

Then we all went out together. At the corner Prentice left us.

"You need not scold," said Hilda suddenly. "I had no idea he would go so far."

"You always like to play with fire," said I.

"But I didn't, I really didn't. He would come. And I had no idea. I'm so sorry; but it will be all right now. He will make it up."

"After the glove," I answered.

"It was hard, really," said Hilda; "but it was better to be cruel and nip it in the bud."

"Better not to have sown the seed," said I.

"I hate people who preach," said Hilda; "but I am sorry. I will hunt her up and be nice to her."

* * *

It was something like two weeks later. Hilda was making tea.

"I see the cards are out for the Prentice-Marvin wedding," said I. "Isn't it rather sudden?"

"Oh, they have been engaged a long time," laughed Hilda. "I am to help dress the bride. How many lumps? You know I never can remember."

Hilda is a young woman of intellect as well as resource, and I have found it a most diverting employment to study her motives, which are frequently so obscure that no surface reading would suffice to comprehend them. But I am something of a diplomatist myself, and I do not consider it wise to permit her to know when I am puzzled. So I took the cup of tea without replying.

"Isn't it a pity," she said flippantly, "that some people are doomed to be always misunderstood in this world!" Then she burst into peals of laughter. "Perhaps I'm one of them!"

I looked at her. "It was cleverly done," said I.

"Let us go and watch the sunset," she answered, and she got up and began pulling pins out of her hat. Finally she turned from the mirror and smiled at me.

"Let me button your glove," I suggested.

"Thank you," she said; "they go on quite easily. I always button my gloves myself."

THE END

THE MAN'S POINT OF VIEW

I

What kind of a hat did she wear?
  Now, how like a woman to ask!
I could tell you the tint of her hair.
But what kind of a hat did she wear?
To describe such a thing, I declare,
  Is a wholly impossible task.
What kind of a hat did she wear?
  Now, how like a woman to ask!

II

Did the thing have some kind of a brim?
  (I remember the eyes underneath
Like stars when the twilight is dim.)
Did the thing have some kind of a brim?
It was something exceedingly trim,
  With roses, I think, in a wreath.
Did the thing have some kind of a brim?
  (I remember the eyes underneath.)

III

Were they roses or cornflowers blue?
  (Her cheeks were like roses, I know,
And her eyes had the violet's hue.)
Were they roses or cornflowers blue?
I can swear that one just had a view
  Of a throat that was whiter than snow.
Were they roses or cornflowers blue?
  (Her cheeks were like roses, I know!)

IV

Was it picture-hat, bonnet, or toque?
  With feathers perchance it was decked.
Shall I have to declare—and revoke?
Was it picture-hat, bonnet, or toque?
It was not a Salvationist's poke,
  But more I cannot recollect.
Was it picture-hat, bonnet, or toque?
  With feathers, perchance, it was decked!

V

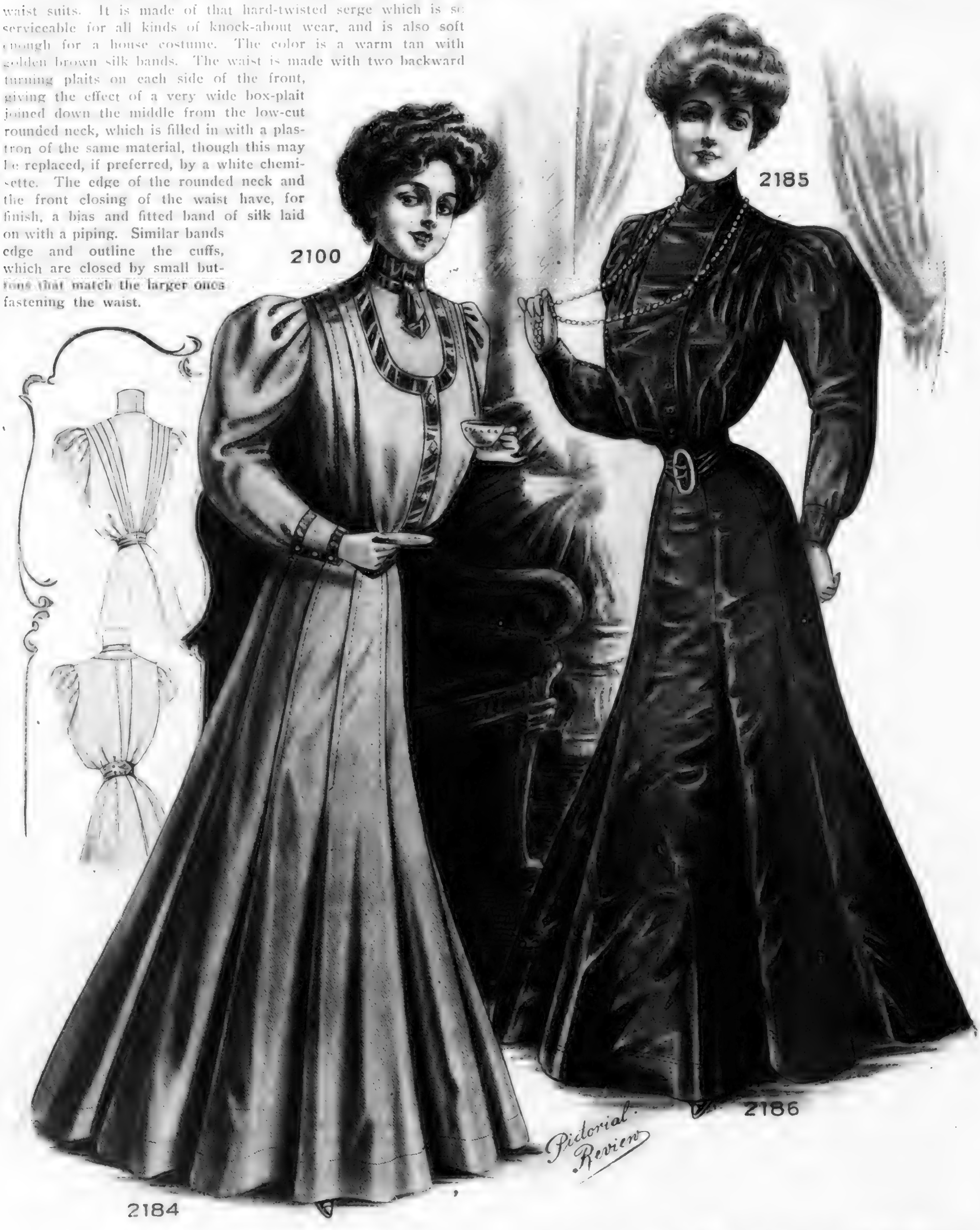
Dear sister, what matter the frame,
  Since the picture was perfect in all?
When the heart of a man is aflame,
Dear sister, what matter the flame?
Though you'll tell me, I doubt not, the same
  Was the power that held me in thrall!
Dear sister, what matter the frame,
  Since the picture was perfect in all?

C. E. C.-H. B.

In or Out-door Shirt-waist Suits

Tissue Paper Patterns of These Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 7.

The costume, **No. 2100** is one of the approved Autumn shirt-waist suits. It is made of that hard-twisted serge which is so serviceable for all kinds of knock-about wear, and is also soft enough for a house costume. The color is a warm tan with golden brown silk bands. The waist is made with two backward turning plaits on each side of the front, giving the effect of a very wide box-plait joined down the middle from the low-cut rounded neck, which is filled in with a plastron of the same material, though this may be replaced, if preferred, by a white chemisette. The edge of the rounded neck and the front closing of the waist have, for finish, a bias and fitted band of silk laid on with a piping. Similar bands edge and outline the cuffs, which are closed by small buttons that match the larger ones fastening the waist.



Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 4 yards of 32-inch material.

The skirt, **No. 2184,** is cut in 11 gores, laid in plaits and stitched down once. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Size 26 requires 6½ yards of 42-inch material. Price 15 cents.

No. 2185-2186 is the new silk shirt-waist model. The tucks of the waist reach in front from the shoulder in graduated depths to the bust, but at the back they are carried down to the waist. Cut in sizes 32, 34, 36, 38, 40, 42 and 44 inches bust measure. The skirt, **No. 2186,** is cut in 9 gores, has a spring let in by its own shape below the hips and has a wide hem stitched around twice. Cut in sizes 22, 24, 26, 28, 30, 32 and 34 inches waist measure. For the entire costume in medium size it requires 14 yards of 22-inch silk. This model could be used also for the pretty mohairs now so popular.

Price 15 cents.

Beginning with the December Patterns, issued about November 1st, we will furnish free of charge with each Pictorial Review Pattern a cutting guide and a construction guide. For full description see page 3

Smart Dress Accessories

The Little Things That Add the Finishing Touches to Costume New Suggestions for Belts, Jewelry, Combs and Veils

By IRMA ASHE

ONE of the first things foreigners notice on coming to America, and that Americans notice on returning home after a long absence abroad, is the "smart" dressing that is so much more general in the New World than in the Old.

Some foreigners have not liked to see this; they have said it indicates an extravagant expenditure of money and undue devotion of time to their toilettes, by women who cannot afford to dress so well, and that such dressing is out of keeping *"for their class."*

While it is certainly true that many women overdress, only those bred in republican countries can understand that "class" has not, and need not have, anything to do with the style of dress in America. The one ultimatum is *good taste.*

Good Taste, How Shown

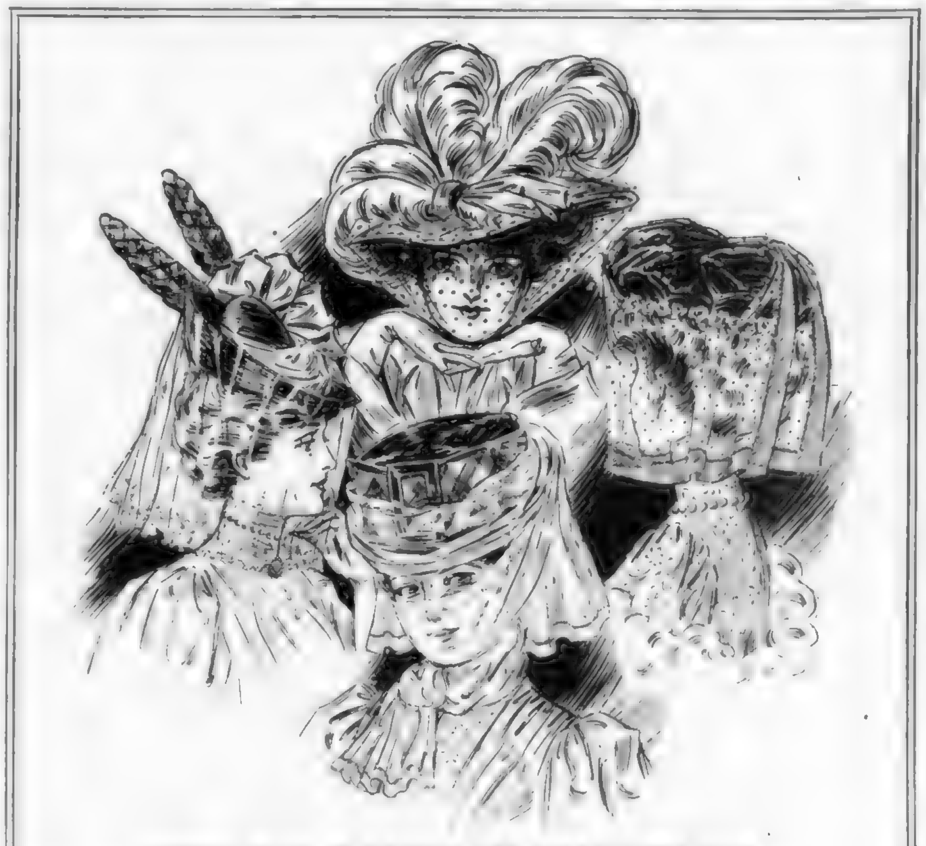
Now good taste shows itself first in attention to appropriateness of occasion; next, to appropriateness of age; then to appropriateness of season and, with all of these, it is regardful of cost in proportion to means. Good taste is the thing that distinguishes a woman of refinement from a coarse person, yet the good taste has to be shown in all these particulars named in order to prove that it undoubtedly exists.

Attention to appropriateness of occasion will not, for instance, suffer one to wear a jewel-studded bracelet in the morning or with a shirt-waist. Attention to appropriateness of age will not allow a woman of sixty to appear on the street in a be-laced, low-cut guimpe that is really only suitable for a young girl's house gown. A proper regard for what is suitable to her means will not permit a young or old woman to wear ornaments that, however inexpensive they really might be, look as though they cost more than she could afford. With due regard to good taste, those pretty accessories that do so much to make a costume fresh and attractive can be used with pleasure to the wearer and the beholder as well.

In Paris and London inexpensive novelties in jewelry are worn by people whose position and means would warrant their buying costly things, but who judge that fleeting fashions might as well be followed with as little expense as possible. They therefore buy the composition gems, pearls, diamonds, rubies, sapphires, etc., set in rolled or plated gold and make no secret of it when the articles are such things as combs, odd brooches, any sort of hair ornaments, buckles, belts and the like. It seems to be an unwritten law that jewelry that touches the flesh, such as bracelets, rings, ear-rings and necklaces, should be solid metal even if the gems set in it are not genuine. It is the changing form of these ornaments that makes the wearing of imitation gems allowable, if only the time for wearing them is appropriate.

Pretty Odds and Ends

When I left London a few weeks ago there was a perfect rage for all sorts of ornamental belts. Perhaps that rage has passed in America or has not come. Certain it is there is no such rush for belts nor display of them as I saw both in London and Paris. Nothing is more ephemeral than a belt. It is almost like the gyrations of thumbs in the game of "Simon says thumbs up," for, now you see them and now you don't.


VARIOUS WAYS OF WEARING THE FASHIONABLE VEILS

The prettiest were in kid, studded with gilt or silver-headed ornaments. These ornaments sometimes had colored stones set in them, and they were put on the kid in patterns. Generally, there was a wide boned ornamentation at the middle of the back and a tapering at the sides, while the front widened again under the fastening or buckle.

Silk belts similarly ornamented were nearly as popular and all sorts of things in links made of metals. The belt fastening in the back I did not see at all in London.

The great craze in Europe all Winter and Spring and Summer was the ornamental pendant with chain for the neck. More often than not it was of imitation gems and plated or rolled gold, but it was a thing of beauty and so daintily fashioned that there could be no sensible excuse for refusing to buy it if one could afford it and could not afford a "real" one. One pendant of filigree was outlined in pearls, and held in the centre a lovely turquoise heart. As real turquoises change in color sometimes and the imitations do not, there is really an advantage in having the imitation.

New Ideas in Brooches

For brooches there are flowers in enamels, the orchids being the choicest, as they are in natural blossoms. In this kind of ornament the imitation rivals the genuine, and is every whit as pretty and delicate. I have seen these things sell for one, two and three francs in Paris (a franc is a little less than 20 cents), that were just as nice as real enamel for ornaments that would have only a passing fashion or would be easily destroyed. Some of these things can be found in this country also.

A pretty idea is a cross with the ends mitred and fitted in with gems. Some of these crosses are of green tourmalines, of carnelian, or of onyx, with the ends finished by settings of seed pearls or chip diamonds.

Pearls are the favorites of the moment used in every possible way. Strange they should continue in favor, for they are considered very unlucky. In fine jewelry they must be quite round. The tiny ones are set in the petals of enameled flowers and big ones are used in pendants dropping from a brooch or chain.

Combs and Bracelets

There is no end to the conceits in hair combs, and these may most legitimately be used in the imitation, since they are so prone to lose themselves. The fad of amber combs for golden hair has shown signs of giving way to dark shell, for the latter show off light hair better than does the amber, just as the yellow ornaments, gold or shell, make dark hair look glossy.

Bracelets, too, are of innumerable sorts. The short sleeves that have made these necessary are not the only things that induce the use of bracelets in England. They are always used there in profusion, and in very poor taste for the most part. A single bangle may be admitted, but a lot of jingling bands of metal worn on the street makes any woman who wears them look vulgar. The prettiest bracelets (for proper wear) are the link kind that slide about and are not stiff or set. There are lovely things in hammered and repoussé silver and gold set with little gems. One is of heavy gold—real gold—set with groups of gems and heart-shaped amethysts with a round, cut crystal separating each group.

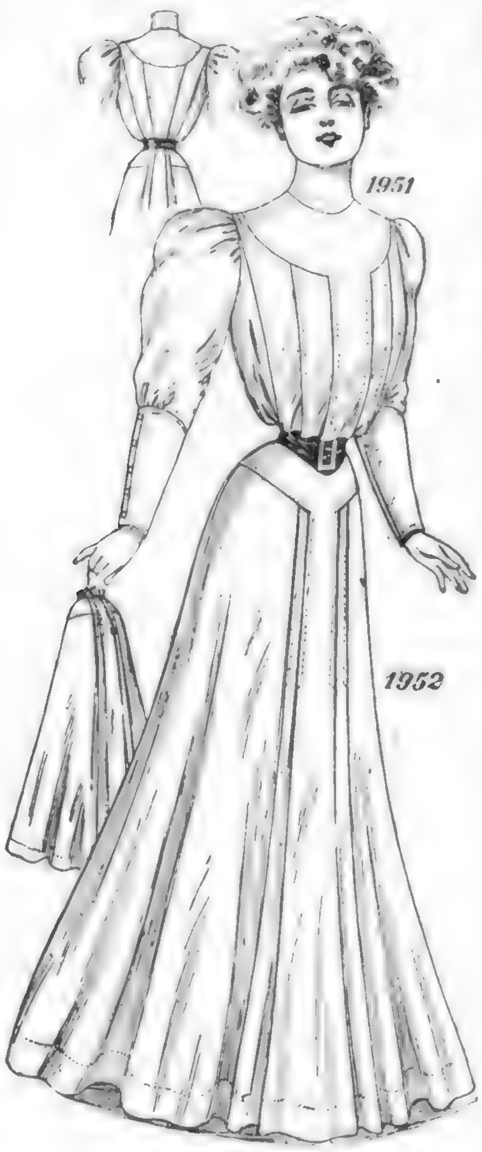
Fashionable Veils

The veils of the moment manage to be very decidedly in evidence, and in consequence they resign their first rights, for they are so delicate they leave disclosed what is beneath them.

Here is a group of the popular veils. Around the largest hat is gathered the always-becoming dotted net. The color will be in tone with the hat trimming, or in decided contrast to it. White net with black dots is not inappropriate for a black or white hat. The toque on the left, with its plaid quills and jaunty ribbon bows, has a round-hanging lisse lace-edged veil. The right hand illustration shows another toque with a chiffon dotted veil with heavy plain border. This also hangs loosely round the face. The fourth illustration, that of a sailor hat, gives the new fashion of draping a plain chiffon veil in the way a Turkish woman wears the yak-mash. The only reason for using a veil in this way in this country is as a protection from the sun. This fashion has been popular at Newport the past season.

NEVER SLIPS nor TEARS
EVERY PAIR WARRANTED
The Velvet Grip
SUBSTITUTES MAY BE OFFERED YOU TO INCREASE DEALERS' PROFITS
INSIST ON HAVING THE GENUINE
HOSE SUPPORTER
CUSHION BUTTON
GEORGE FROST CO., Makers, Boston, Mass., U. S. A.
Sample pair, Mer 25c, Silk 50c
Mailed on receipt of price
LOOK FOR THE NAME ON EVERY LOOP

The Young Lady's Home Wardrobe



Nos. 1951-1952. A Roundabout Suit

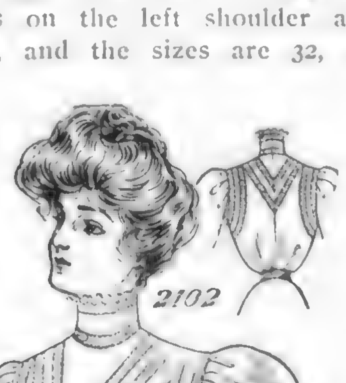
For a young lady or grown girl some pretty suggestions are here given for the home wardrobe for the Winter. She needs a nice shirt-waist suit suitable for wearing mornings or afternoons when she may want to run out on errands. She wants a dainty home evening gown and several waists to alternate with both skirts and a nice comfortable lounging robe or dressing gown.

Nos. 1951-1952 show a very original style in a simple shirt-waist suit. An advance effect in shirt-waist suits is illustrated under these numbers, developed in dark blue cheviot and finished in strictly tailored fashion with machine stitching. The waist, **No. 1951**, is without a lining and opens on the left shoulder and front, and the sizes are 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.

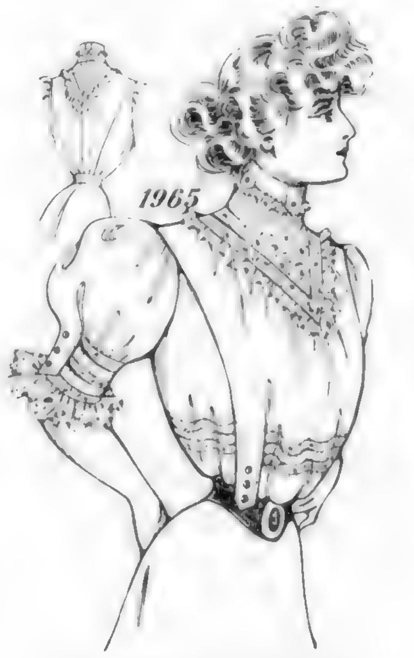
The skirt, **No. 1952**, has a panel front gore and yoke in one piece, circular sides and an applied box-plaited back gore. The length in the front is 42 inches, and in the back 45 inches, and the sizes are 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.

For the medium size of this entire costume 10 yards of 36-inch or 8 yards of 40-inch material will be required.

No. 2102. Ladies' silk waist with short sleeves and no lining. It is made to close at centre-back, and is trimmed with lace insertions. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 2¾ yards of 32-inch material and 7 yards of insertion. Price, 15 cents.

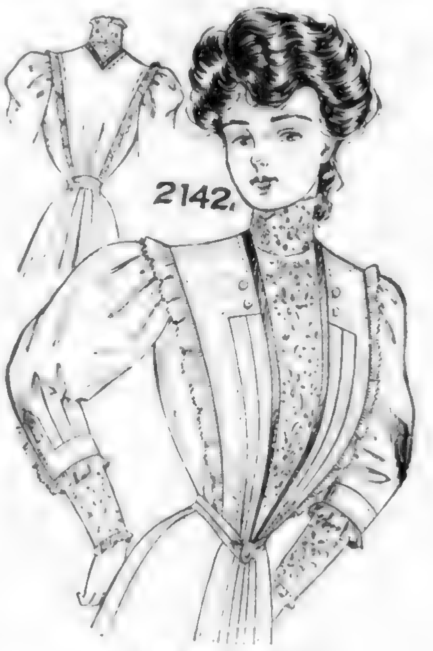


No. 2102. Ladies' Silk Waist



No. 1965. Ladies' Fancy Yoke Waist

No. 2137. Ladies' flannel shirt-waist without lining. The collar and cuffs are embroidered with silk figures as is the tie and the pocket flap. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Size 36 requires 3½ yards of 32-inch material. Price, 15 cents.



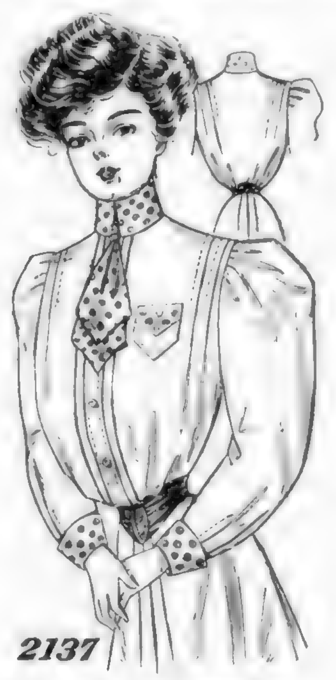
No. 2142. A Fitted Waist

No. 2142. Ladies' fancy fitted waist with fitted lining. This is also of silk of a delicate color, tan ruchings, velvet and lace trimmings. Closed in front. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Size 36 requires 2¾ yards 42-inch, 1¼ yards 18-inch allover. Price, 15 cents.

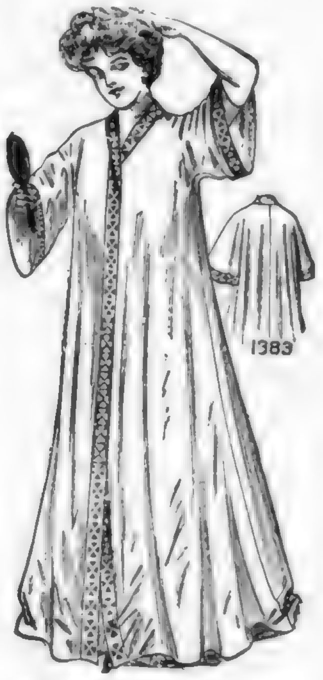
No. 2112. Ladies' fine crêpe de chine waist with fitted lining, short sleeves and crush girdle. Closed in front, having tuck shirrings at shoulder and in sleeve. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 3 yards of 27-inch material, ¾ yard of 18-inch material for blouse front and 1 yard of 30-inch contrasting. Price, 15 cents.

Nos. 2151-2152. A charming dinner or reception dress of cashmere, voile, silk or velvet is made by this model. The waist, No. 2151, is made over a fitted lining, closes at centre-front, has a fitted girdle and elbow sleeves. Cut in sizes 32, 34, 36 and 38 inches bust measure. Price, 15 cents.

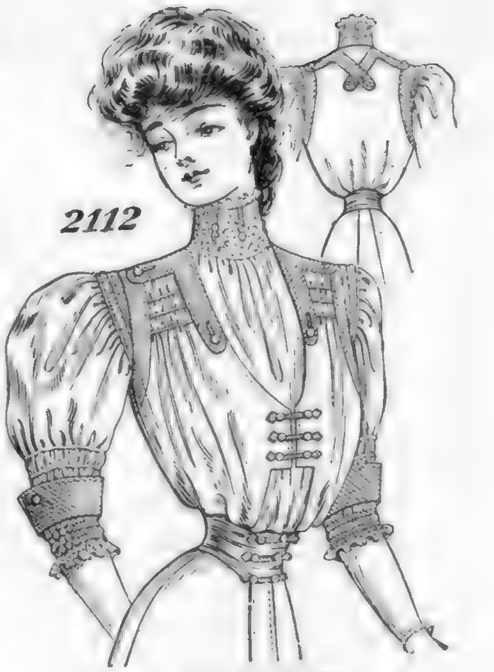
The skirt, **No. 2152**, has a five-gored tucked upper section, lengthened by a five-gored tucked flounce, having tucks at the lower edge. The length in front is 42 inches, and in back 45 inches, width around the lower edge 5 yards. Cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.



No. 2137. New Flannel Waist



No. 1883. Nightingale Kimono

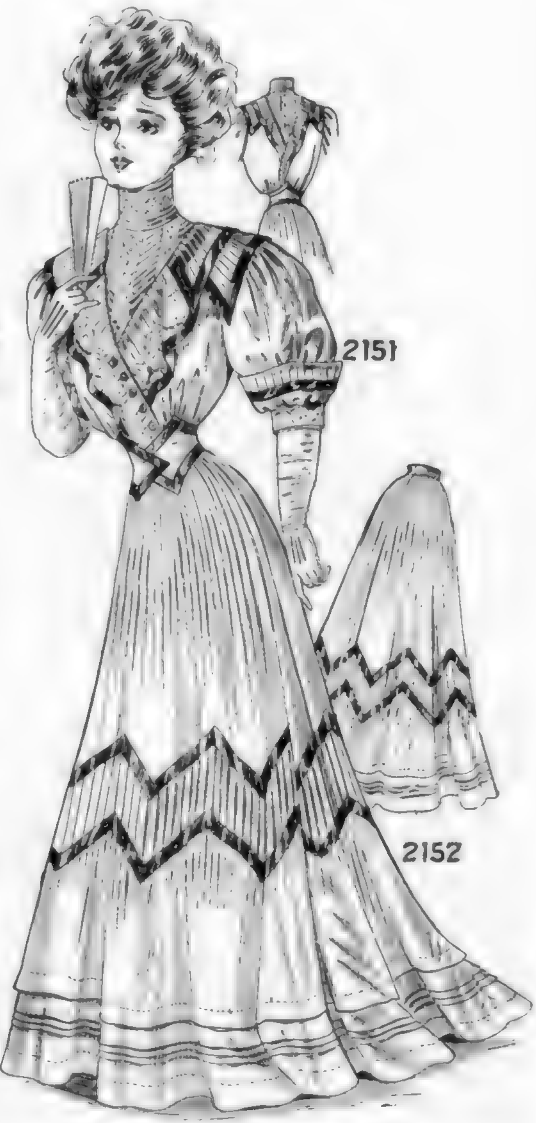


No. 2112. Crepe de Chine Waist

For medium size of this entire costume, 11½ yards of 32-inch material.

No. 1883. This model shows the daintiest kind of a lounging robe. It is of cashmere made as a Kimono, known as the Nightingale Wrapper, having the sleeves and gown in one piece. Cut in sizes 32, 36, 40 and 44 inches bust measure. Size 36 requires 8½ yards of 27-inch material. Price, 15 cents.

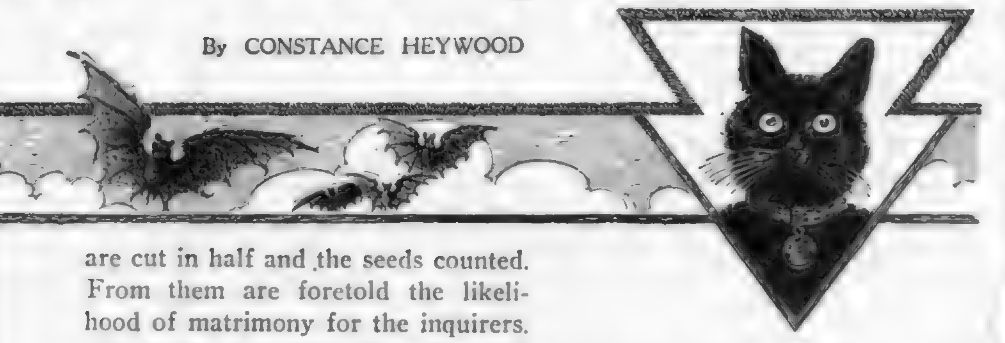
No. 1965. Ladies' fancy yoke waist, closed in the back and with or without a lining. Cut in sizes 32, 34, 36 and 38 inches bust measure. Size 36 requires 3½ yards of 27-inch material, ¾ yard of allover, 5 yards of lace frilling and 4 yards of insertion. This model would be very pretty in either lingerie material or any of the soft wool goods. Pale blue, pink or heliotrope are pretty colors.



Nos. 2151-2152. Home Reception Dress

Ways of Celebrating Hallowe'en

By CONSTANCE HEYWOOD



THE mystic rites of October 31st have always been made of interest since the days of "Bobbie" Burns and other graphic chroniclers of signs and portents. Light-hearted young people are eager to tempt their fates on that night of all the year, wherein all sorts of signs, both good and bad, hold sway, and unseen spirits are supposed to walk abroad. Witches and all uncanny things spread a subtle charm, and mortal man and maid avail themselves of this propitious opportunity to take a peep into the unknown future.

If possible, hold the Hallowe'en festivities in a barn or large kitchen. On All Saints' Day two hundred years ago every household built its bonfires at midnight. They made a circle of flame about the hills of Scotland. Indoors the homes were lighted with torches and lanterns until midnight. All this bright glow was intended as a protection against the uncanny people that were supposed to be abroad.

The boys will be glad to attend to this part of the merrymaking by gathering from cellars and stores all the barrels and boxes needed. Light the bonfires at dusk and for lights in the barn or house have an array of grinning "Jack-o'-Lantern" faces, hanging from the ceiling, from the corners, and bobbing in the doorways, through whose grotesque features gleam the light of candles.

Decorate the walls with branches of the spruce and pine and vine-lengths of the bitter-sweet with its bright berries. In one corner of the room improvise a fortune-teller's tent, where a gypsy maid will give you a hint of your future if you cross her palm with a bit of silver; in every fireplace have a glowing fire and everything conveniently at hand for the evening's jollity. These should be baskets of apples, balls of yarn, corn ready for the hopper, and a hoard of nuts.

There are so many time-honored tricks and games for the proper observance of Hallowe'en that they could scarcely be crowded into one evening's entertainment. Tricks with apples are always popular. Apples are cut in half and the seeds counted. From them are foretold the likelihood of matrimony for the inquirers. The game of bobbing for apples still has its charm for the new generation. Fill a tub with water nearly to the brim, prepare a dozen ruddy apples in the following way: Cut out the core of each and place in the cavity a thimble, button, dime and a ring, in each of the others place a chestnut and replace as much of the core as will fit in snugly. The merry bobbers will be enthusiastic in their struggle to capture a prize, a "good-luck" treasure.

Suspend a lighted candle from one end of a horizontal pole that is hung from the ceiling at the centre. At the other end hang an apple. The pole will rotate at the least touch and lead the guests a merry chase in their endeavors to capture the revolving apple in their mouths. This will prove to be a difficult and laughable feat.

Melted lead poured through a key is supposed to assume the form that will indicate the trade or occupation of your future husband. As imagination is entirely "bewitched" this night, it is not difficult to see a bridge, ship, train of cars, house, church, easel, and the like, in the shapes assumed by the melted lead as it hardens. There is the peculiar custom of following a ball of yarn through a dark cellar. This will lead to somebody's lover. The end may be satisfying enough to make up for the gruesome trip. In a dark room at the midnight hour a girl may comb her hair before a looking-glass with only the dim light of a candle and have the sweet certainty that somewhere from out the shadows will steal a reflection in the glass of the man she loves.

Another popular trick is that of roasting chestnuts that have been named for sweethearts and lovers. If a chestnut should explode and jump from the coals, that girl had better not marry. It is the girl whose chestnut roasts quietly and steadily who will make married life harmonious. The same rule holds good for the young men.

The pulling of cabbage stalks—left in the ground for this purpose—provides a lively half-hour's fun. If the stalk is hard to pull up, it means that the lover or sweetheart will be hard to win, and the courtship will not be wholly serene. The shape and size of the "kale-stock" indicates the figure of the future husband or wife. If there is plenty of earth around its roots, it means riches.

After trying these various tricks, and as many more as you can think of, a supper free from formality should be served of old-time viands, such as sandwiches, cold chicken, fried cakes, pumpkin pie, apples, nuts and cider; or, from the following list you may select a regular supper. Have brown bread and baked beans, cold turkey or chicken, chicken pie, fried sausages with hot buckwheat cakes, head cheese and cold ham or corned beef hash for a first course. Pumpkin pie, apple pie, doughnuts, waffles and maple syrup, baked apples with cream, old-fashioned raised cake, cookies or some spiced or fruit pudding will fill out the sweet course acceptably.

If a few Scotch dainties would be acceptable, include bannocks and scones and other Scotch dishes. Have a pretty centre-piece of fruit piled up in the centre of the table, composed of purple and white bunches of grapes, ruddy-cheeked apples, golden oranges and some fine yellow and green-skinned apples to carry out the beautiful color effect aimed at.

More Hallowe'en Fun

"Snap-dragon" is one of the games invariably associated with Hallowe'en. It is played in the following manner: Tie to each of a large number of raisins a motto in tinfoil for good luck. These are dropped into a tub of water, a little alcohol is poured on the surface and then set on fire. If any player can procure a "snap-dragon" while this is burning, he or she has procured a "fortune," which is sure to come true.

This is the English way of playing "snap-dragon," and prizes are given sometimes to the one having the greatest number of raisins, but burned fingers are sure to result. Another method consists in spreading a cupful of coarse salt in a platter, pouring plenty of alcohol over it, and setting it alight. Throwing raisins into the burning platter and grabbing for them is "snap-dragon."

A "gypsy tent" or "witch's cave" for the telling of fortunes will add much to the interest of Hallowe'en parties. A dark-eyed girl in a typical costume might preside in the former, and the witch, with her gown all decked in spiders or serpents and wearing the pointed hat, should be present in the latter.

Among the numerous other games which may be mentioned as appropriate are "Silhouette Pictures," the fun consisting in guessing "Who's who?" when the shadows are thrown on a suspended sheet. "Lucky Findings" is another.

In this the game is finding a lucky charm which has been dropped near the respective chairs of the players. This charm will bring good luck and a husband or wife within the coming year—the charm being some symbol of the day.

Hallowe'en Favors

	Dozen	Each
Pumpkin Jack Lantern	$0.55	$0.05
Pumpkin Jack Lantern	1.10	.10
Pumpkin Jack Lantern	2.80	.25
Pumpkin Jack Lantern	5.50	.50
Comic Pumpkin Head Boxes	.55	.05
Comic Pumpkin Head Boxes	1.10	.10
Comic Pumpkin Head Boxes	2.80	.25

	Dozen	Each
Pumpkin Head Lantern, on Cane (box), 15 inches	1.70	.15
Pumpkin Head Lantern, on Stick	1.70	.15
Pumpkin Head Lantern, on Stick (larger size)	2.80	.25
Assorted Comic Lanterns	.55	.05
Assorted Comic Lanterns (larger size)	1.10	.10
Fine Large Fruits (boxes), 4 varieties, 1 dozen in box	1.70	
Comic Red Apples (boxes)	.55	.05
Pumpkin Boxes	1.10	.10
Black Witch Cat Head Lantern	1.10	.10

All kinds of Comic and Weird Hallowe'en Figures, 5c., 10c., 15c., 25c. and 50c. each.

	Dozen	Each
Miniature Comic Pumpkin Head, on pin	$0.50	$0.05
Ghost Figure, dressed (box)	1.70	.15
Walnuts, containing Pickaninny	.55	.05
Peanuts, containing Pickaninny	.55	.05
Skeletons, Brooms, Gilt Wishbones	.55	.05
Assorted Fruits and Vegetables, containing Hats	1.00	.10
Walnuts, Dates, Almonds, Figs, containing Favors	.55	.05
Assorted White Metal Favors for Cakes	.15	
Favor Red Candlestick (box)	1.70	.15
Metal Snakes, Gold, Green or Silver	1.10	.10

	Dozen	Each
Pumpkin Midget Case, for salted nuts	$0.90	
Pumpkin Shape Ice Cream Cases	1.20	
Pumpkin Case (closed) for Ice Cream	1.70	
Pumpkin and Witch Ice Cream Cases	.60	
Pumpkin Jack Horner Pie, 12 Ribbons		3.50
Hallowe'en Tally Cards, Assorted Designs	.30	
Hallowe'en Dinner Cards, Assorted Designs	.50	
Hallowe'en Snapping Mottoes, with Contents per box	1.25	

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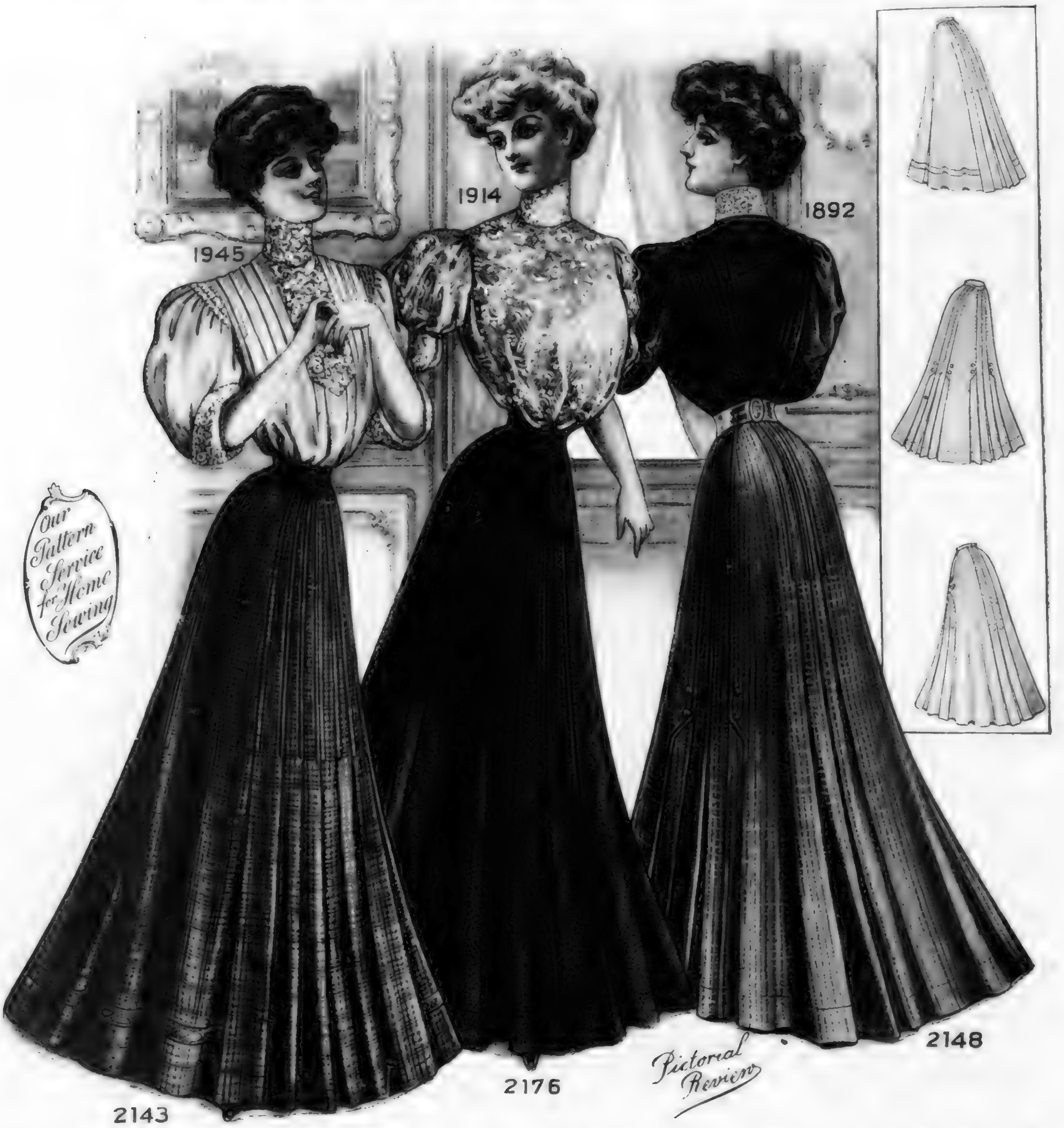
Tissue Paper Patterns of These Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 7.

Our Pattern Service for Home Sewing



The model, **Nos. 1945** and **2143**, shows a stylish afternoon dress for a wearer who wants to be ready to go out if she pleases. If she has a jacket with the skirt it is easily thrown on should the temperature make it comfortable, or a tan coat, perhaps one left over from last year, will go well with the plaid, which is in red brown with lines of deeper and lighter tints of the same color. The skirt, **No. 2143**, is cut in 11 gores. All the plaits are stitched as inch-wide tucks to just above the knee, then left to fall free. At each side seam an inward turning plait is folded backward and forward and stitched down to the length of the front stitchings. The back plaitings all turn back to meet each other. From the front plaitings to the back and some four inches from the bottom is set a bias piped band. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Size 28 requires 6¾ yards of 42-inch material. Price 15 cents.

The waist, **No. 1945**, made on a fitted lining, is developed in cream-colored wool batiste. The tuck plaits turn backward both front and back, and are stitched to yoke length except the four front ones, which, under the applied lace plastron, reach nearly to the waist. The sleeves put into the armhole with several rows of shirring finish with a turn-back cuff of lace at the elbow. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 will require 3½ yards of 27-inch material and 1 yard 18 inches of allover lace.

Nos. 2176-1914. Heavy blue cheviot serge is the material for the skirt of this costume. It is cut in 7 gores. Two graduated box-plaits are made in front and stitched all around an inch from the edge to knee depth. Similar plaits are made each side of the side gores and their ends are carried up in straps that curve over each other, are stitched to place on the hips and finish with a button. A short strap from the waist line runs down to meet the others. At the back the plaits are also stitched nearly half way down and the hem is stitched all round. The waist, **No. 1914**, is of Pompadour white silk. It is made over a fitted lining and fastens at the back. The puffed sleeves end at the elbow with a simple band edged with a chiffon ruching. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 3½ yards of 21-inch material. Price 15 cents.

Nos. 1892-2148. This skirt, No. 2148, is extremely stylish. It is made of men's suiting in invisible check. At the seams, plaits are turned inward and stitched down and the outer edges form other plaits. At the back the under-turning plaits meet to form an inverted box-plait, and are stitched down some eighteen inches. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Size 26 requires 7½ yards of 42-inch material. Price 15 cents. The waist, **1892**, in dark blue taffetas, has long plaits laid from shoulder to waist both back and front. It is made over a fitted lining. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 5½ yards of silk. Price 15 cents.

Beginning with the December Patterns, issued about November 1st, we will furnish free of charge with each Pictorial Review Pattern a cutting guide and a construction guide. For full description see page 3

Dainty Crochet Work

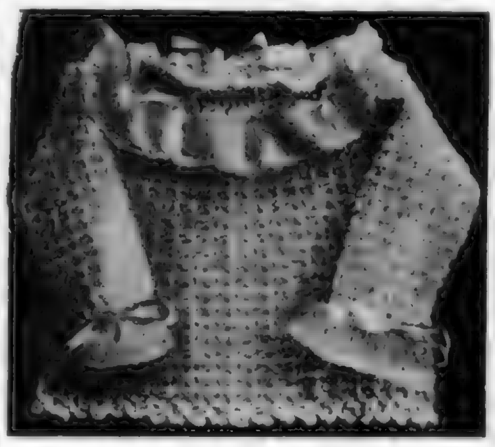
How to Make a Baby's Sacque

FOR this set three different stitches are used—plain tricot, a simple crochet stitch and a loose stitch for the frills.

The sacque requires 2½ oz. of Berlin wool four-ply, ½ oz. of the same wool two-ply, a little mercerized cotton and 2 yards of baby ribbon.

Take the coarser wool and a No. 8 hook, and make 41 chain. 1st row. Put the hook into the second chain, draw the wool through, put it into the third chain, draw the wool through, over, draw through the three loops upon the needle at once: * 1 chain, put the hook into the next chain of the foundation, draw through, put it into the following chain, over, draw through the three loops, and repeat from *. There will be 20 stitches in the row.—2d row. Turn with 1 chain, raise a loop in the *back* thread of the first stitch in the previous row, raise a second loop under all the threads of the following chain, over, draw through the three loops upon the needle; * 1 chain, raise a loop under the back thread of the next stitch, raise a second loop under all the threads of the following chain, over, draw through the three loops and repeat from *. The last loop will be raised in the edge loop. Repeat the 2d row thirteen times, always working loosely.—16th row. Work as usual, but when the end of the row is reached make 7 chain.—17th row. Raise a loop in the second chain, raise a second loop in the third chain, over, draw through three loops; * 1 chain, raise a loop in the next chain, raise another in the following chain, over, draw through three loops, and repeat from * once; 1 chain, work the rest of the row as usual. There will be 23 stitches in this row. Work four more rows upon these 23 stitches.—22d row. Work 12 stitches; turn with 1 chain, and work back upon these.—24th row. Work 12 stitches, make 23 chain.—25th row. Work 11 stitches as described in the 1st and 17th rows; work the remaining 12 stitches as usual. Work 4 more rows upon 23 stitches.—30th row. Work 20 stitches; turn with 1 chain and work back. Work 26 more rows upon 20 stitches. — 58th row. Work 20 stitches as usual, but when the end of the row is reached make 7 chain. —59th row. Work 23 stitches. Work 4 more rows this length.—64th row. Work 12 stitches, turn, and work back—66th row. Work 12 stitches; make 23 chain.—67th row. Same as the 25th row. Work 4 more rows upon 23 stitches.—72d row. Work 20 stitches; turn, and work back. Work 12 more rows upon 20 stitches, and break off. Sew the shoulders well together, and with the long tricot needle and the same wool work the neck in tricot thus: Hold the work with the right side towards you, and raise 18 consecutive loops across the first back, 10 upon the shoulder, 24 across the front, 10 upon the second shoulder, and 16 across the second back—78 loops in all. Work back as follows: Over, draw through 1 loop, over, draw through the loop just formed and 2 more, over, draw through each of the following 12 loops separately, then through the 2 next loops together, through the next 8 loops separately, then through the next 3 loops together, through 20 loops separately, through the next 3 loops together, through 8 loops separately, through the 2 next loops together, through 14 loops separately, through the 2 next loops together and through the last loop separately. The stitches are now reduced to 70.

Raise a loop in each of these 70 stitches, putting the hook under the vertical loops, and work off thus: Draw through 14 loops separately, through 2 loops together, through 6 loops separately, through 2 loops together, through 20 loops separately, through 2 loops together, through 6 loops separately, through 2 loops together, through 16 separately.—3d row. Raise 66 loops and work off as described in the last row, only working 4 stitches separately upon each shoulder instead of 6.—4th row. Raise 62 loops and work off in the same manner, only working 2 loops separately upon each shoulder.—5th row (edging). * 3 chain, 1 double upon the 2d chain, 1 treble upon the 3d, miss 2 stitches, 1 double in the following hole, and repeat from *. When the end of the neck is reached do not break off, but work the same edging down the back, across the bottom, and up the other back. Break off, and run in the ends.



CROCHETED SACQUE FOR A BABY

For the Sleeves.—Make 29 chain and work 14 stitches as described in the first row of the jacket. Work 25 more rows upon these stitches. At the end of the last row take the tricot needle and raise 26 loops down the side of the sleeve 1 loop in each row. Work back thus: * draw through 5 loops separately, then through 2 loops together, repeat from *, and conclude by drawing through 5 loops separately. Work two more rows of tricot without decreasing; then break off and sew up the sleeve.

For the cuff: Holding the sleeve with the right side outside, take the finer wool and hook, and raise a loop in the first tricot stitch; draw this loop out until it is about 1½ inches long; wool over the needle; * put the hook into the same stitch, draw the wool through until the loop is the size just mentioned, over, draw through two loops, over, draw through two loops, and repeat from * once. It will be seen that this stitch is nothing after all but a treble stretched to a great height. Make another pair of these long stitches in the following tricot stitch, and work thus all round the cuff. When the last stitch has been worked join it to the first with a single crochet and break off the wool.

Take the mercerized cotton and work one round of single crochet in every long stitch; break off and run in the ends. Both sleeves are exactly alike. Sew them into the jacket and trim the yoke with a frill made thus: Take the coarse wool and hook and make a chain of 80 stitches; break off. With the finer wool and hook make three trebles 1½ inches long in each chain; break off, and work a row of single crochet with the cotton perlé. Sew this frill to the lower edge of the yoke all round the jacket, as shown in the illustration. Make 4 little bows of ribbon, sew one to each cuff, place one on each side of the yoke in front just above the frill, run the remainder of the ribbon round the neck, leaving ends to tie, and the jacket is finished.

SMALL CROCHETTED NOVELTIES

Table mats that had seemed to go quite out of fashion with the introduction of the hush-cover under the table cloth have been revived, because it is found that even a heavy canton flannel under-cloth does not properly protect a polished wood table from the heat of dishes, especially if they are of silver or metal. To meet this demand for nice mats, the old crochetted form has been recalled. Nothing is nicer than a set of these mats for a gift, and they are such easy things to do, such good pick-up work. There should be several sizes of platter mats, two or three for round dishes, and some smaller ones of odd sizes for occasional use. They should be of heavy white cotton cord, but then frilled edges are prettier if made of finer thread, and that mercerized.

Other pretty and simple things to make for gifts are silk sachet holders to put among handkerchiefs or gloves or to carry in the purse; doilies crochetted entirely of mercerized cotton and looking like silk, and sets of collar and cuffs, as these sets are so very fashionable and nice for gifts.

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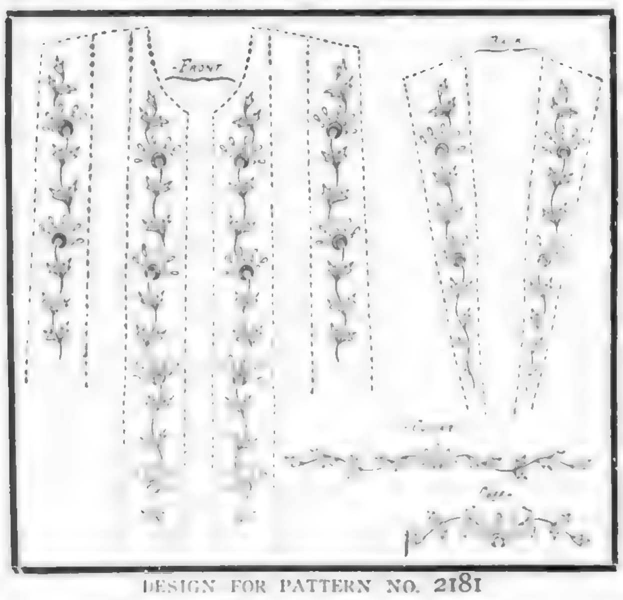
Embroidered Shirt-waists

To the delight of the needle-work lover, embroidery grows more and more popular. Fortunately, too, designs can be furnished for it so cheaply that the most restricted purse can afford some pretty bit if the owner of the purse can do the work after she has the design. And nowadays most women can and do execute such designs with great skill. It is pretty work to take up of an afternoon or evening, and nothing could be nicer than an embroidered waist as a present, whether for a wedding anniversary, birthday or Christmas present. It is not too soon, either, to begin on this work if designed for Christmas gifts, especially if one wishes not to be hurried in the doing or to have to keep at it uninterruptedly. That is when needlework grows tiresome, when it must be done whether or not the eyes are tired.

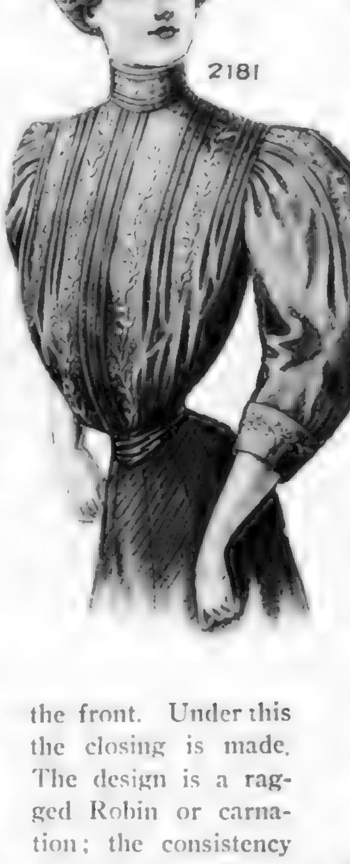
No. 2181 shows an exceedingly dainty waist of pastel blue peau de soie embroidered in white silk. The embroidery pattern is laid directly upon the material, and between the strips of design clusters of fine tucks are stitched. The waist is closed at the back under a row of fine tucking that is widened by the embroidery which ornaments it from the shoulder, in graduated pattern, to the waist-line. The sleeves have clusters of tucks each side of the strip of embroidery, to stamp which either the collar design or one of the side strips for the front of the waist may be used. For the round cuffs to the three-quarter sleeve there is a special pattern of embroidery. This pattern is a clematis vine and flower. The centre of the flower is open, and for this may be used the worked silk rings or circles that may be bought and applied, thus reducing the labor of executing the design. If desired, the pattern may be done in color; the purple of the clematis flower and shadings of the green leaves would look very rich on heliotrope or gray silk.

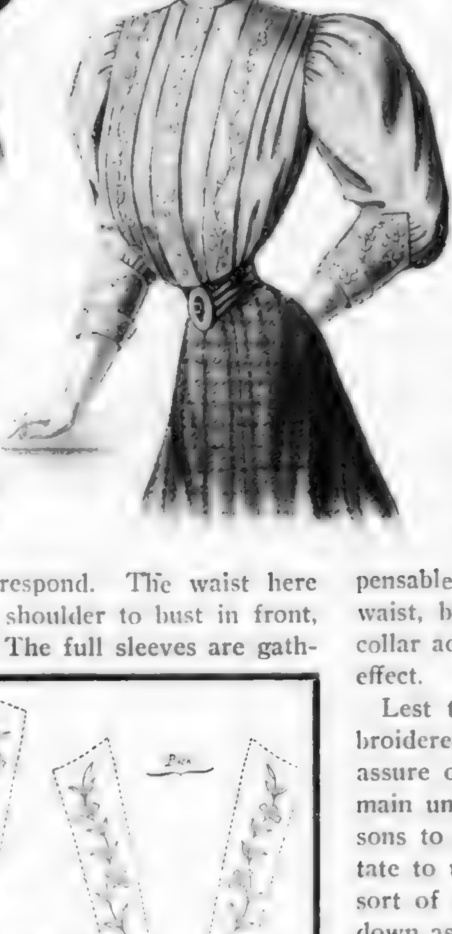
The model for the waist is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 will require 5½ yards of 21-inch silk or 3 yards of 36-inch, material. The tissue paper pattern may be bought for 15 cents, the perforated embroidery pattern for 35 cents additional.

Another design for pattern No. 2181 is berries and leaves, and this, too, may be done, if desired, in color on either silk or wool. Of course, both these patterns may be beautifully worked in white linen or linen lawn, and as lingerie waists will continue to be worn all Winter and are Summer garments as well, it is perhaps wiser to put the work on them than on silk or wool.

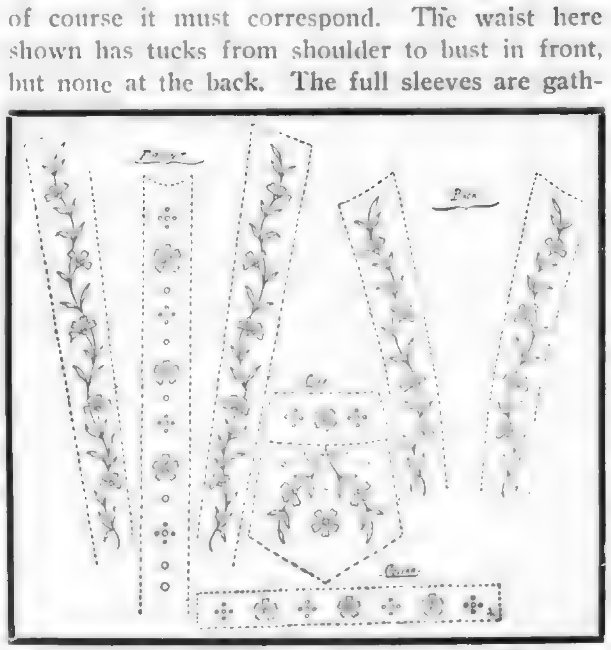


DESIGN FOR PATTERN NO. 2181
(Perforated Embroidery Pattern, 35 cents.)





No 2182 shows a fine white pongee made with applied plaits back and front, and a plait down the centre of the front. Under this the closing is made. The design is a ragged Robin or carnation; the consistency of leaf with flower not being of much consequence unless the embroidery is done in color, when of course it must correspond. The waist here shown has tucks from shoulder to bust in front, but none at the back. The full sleeves are gathered to a deep pointed cuff which is elaborately embroidered; the collar has a straight band of the embroidery.



FAC-SIMILE OF DESIGN FOR NO. 2182
(Perforated Pattern, 35 cents.)

The model for the waist is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 3¾ yards of 36-inch material. The price of the tissue pattern is 15 cents, but the perforated embroidery pattern is 35 cents extra.

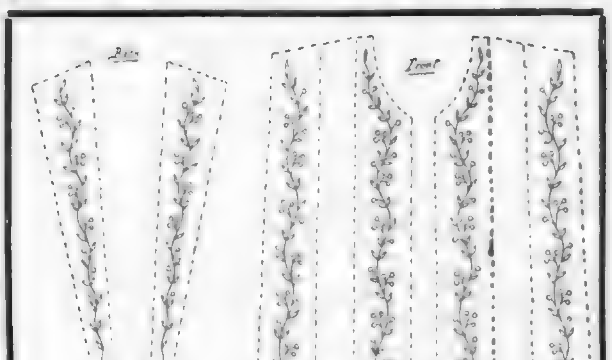
As to materials for these waists besides those mentioned, there are linens of all weights, Persian and Victoria lawns and India muslins, batistes; chiffon batistes and wool taffetas, and there are Scotch and French flannels, lansdowne, cashmere, and the light chiffon qualities of broadcloth. In fact, the stuffs that may be used in this way are so many that only a manufacturer's catalogue could properly name them. For real Winter fine wear, though, the most elegant will be sheer wash materials or else crêpes de Chine, silks of the soft kinds, such as the new rex messaline, peau de soie, Liberty, Louisine silks and cashmeres.

Our Newest Perforated Designs

(Made especially for the PICTORIAL REVIEW.)

These designs offer the greatest latitude for the originality and taste of the needle-worker. The work may be done solid in satin-stitch in the 'eaves or petals of flowers, with the stems in outline, and the centres of flowers in eyelet stitch; or, again, the popular and rapid shadow embroidery may be employed for the waist, No. 2181, when made of thin materials. Of course, it could not be applied to No. 2182, as that is laid with box-plaits and there is no opportunity for the transparent effects which are such an important feature in this style of decoration. Above all things, the embroiderer should be careful to do her work in a hoop, as in this way any drawing of the material is obviated. Many women prefer to wear a lace or lingerie collar or stock with such a waist, and this should be considered in making the waist, as it will simplify the labor of the embroiderer considerably if she is not obliged to make the collar. Of course, the cuff is an indispensable decoration, and must go as a part of the waist, but with the collar it is different, a lace collar adding much to the elegance of the general effect.

Lest there should be any question about embroidered waists continuing in style, we desire to assure our readers that their popularity will remain undiminished through this and several seasons to come, and therefore they need not hesitate to undertake the work. Moreover, it is the sort of durable adornment which can be handed down as an heirloom, or made over in some way to suit the changing fashion after the lapse of many years. Good embroidery is like real lace—it never loses its value as long as it will hold together. There are so many beautiful varieties of embroidery silk manufactured nowadays, as well as the mercerized cottons for washable waists, that the needleworker has the widest choice in materials. Embroidery silks especially afford the greatest variety and an exact match is possible.



ANOTHER DESIGN FOR PATTERN NO. 2181
(Perforated Embroidery Pattern, 35 cents.)

These Perforated Patterns can only be ordered from our main office, 833 Broadway, New York.

Uses for Fine Fabrics

No season has presented a wider latitude than the present one in the selection of materials for waists. Fashion sweeps to the extreme of flannels and heavy silks to sheer silks and the finest of lingerie effects showing elaborate lace and embroidery trimming, such as those on the preceding page.

Plaid silk waists are always neat and serviceable and are strongly favored this season for wear with tailored suits. These can be had in a variety of combinations to harmonize with any shade of suit. The shops are displaying all sorts of plaid silks in heavy and light weight effects for waists or entire gowns. Some are silk and satin stripe combinations, and when made on the bias with stripes joined to match these have an ultra-fashionable air exceedingly charming.

A pretty outfit for a short jaunt in the country, either in an automobile or train, is a plaid silk gown covered with a long silk coat matching in tone the predominant shade in the plaid, or relieving the effect, for instance, of a red and green plaid dress with a dark green silk coat. This is a serviceable outfit and can do duty for many morning or afternoon occasions.

The allover lace waist still maintains its favor, despite the fact that it has been strongly in evidence for several seasons. These are almost invariably lined with silk, and while there is a wide difference in value and weight of these linings, it is always more airy and dressy to have a light weight quality with a suggestion of transparency, for the arms and shoulders to gleam through.

One attractive model is a foundation of net elaborately trimmed with motifs and festoons of narrow lace. This shows a yoke effect outlined with rows of Val lace put on in scalloped design, lace medallions are inserted alternately over the scallops, leaving one untrimmed and one decorated. Lace medallions are scattered over the short, rather full sleeves and adorn the Val lace collar as well.

There are innumerable ways of utilizing odd pieces of silk with lace or lace collars combined with net. There seems to be an effort to get as many varieties of lace on one waist as one can possible use. Sheer Val laces emphasize the heavy Cluny on one evening waist which also shows a jabot effect of fine baby Irish lace. Baby Irish motifs also adorn this model.

The wide vogue of fine batiste and handkerchief linen will be carried through the winter.

There is a tendency, stronger every season, to emphasize light, summery effects in dress, and no winter wardrobe is complete that does not contain several fine lawn or batiste waists showing elaborate or simple openwork effect expressed in motif or lace insertion designs.

Conventional designs and scroll work will be used for trimming waists either in hand embroidery or lace ornamentations. The vogue of combining elaborate lace trimming with lavish embroidery still maintains, but the simpler effects are exceedingly fetching and do not involve the serious problem of employing an expert to do them up when soiled.

In spite of the continued loose appearance shirt or dress waists have the inclination is to adopt the French way of having them made, for the Winter at least, on linings and so securing a trim look they do not otherwise have. To enhance this look all undergarments must be of the best possible fit, the corset well adapted to the figure that wears it, and the corset-cover of a good cut. Besides this, slip covers of colored silks may be worn under thin waists to give the proper amount of warmth and yet present the airy look of fine material.

Another fact which makes the intelligent selection of a corset necessary is the prevalance of the close-fitting style of gowns and suits which is evident in all weights of cloth, even where soft, transparent tissues, such as mousseline or gauze, are employed. Even the empire models are so constructed as to quite clearly define the lines of the figure.

When making the waist of a dress it must be remembered that a departure from the simple or fancy shirtwaist effect usually calls for a foundation lining, as plaits and folds so fashionable at the present cannot be evenly arranged and remain so unless secured by a stable lining.

The one tone idea for street suits has been rudely jarred from its place by the aggressive advent of the plaid skirt and plain jacket combination. This presents many possibilities for varying one's appearance. For instance, a prune-colored jacket would be smart with a plaid skirt, combining the shade of dark green blues and prune color, while a more elaborate and longer skirt to correspond with the jacket can be worn for different occasions. The plaid skirt can be laid in broad box-plaits stitched three-quarter length down the skirt and bands of the plain cloth of the jacket can be used for trimming.

Plain tailored waists of soft flannel or silk for wear with tailor suits are simple to make when a good pattern is obtained, which, indeed, is almost half the work. Care should be taken to get the correct size and follow instructions closely.

If one is short-waisted it is well to remember, when making a separate waist, that the girdle or belt should be made of the same material, as this tends greatly to give a longer waisted effect, while a girdle of the material used for the skirt will emphasize the short waist. If embroidery or trimming is used on the waist it is well to have it quite lavishly expressed in the girdle, and if one is at all skillful with the needle there is nothing more effective than hand embroidery, either in silk or mercerized cotton in self or contrasting color. The idea can be applied to any plain material.

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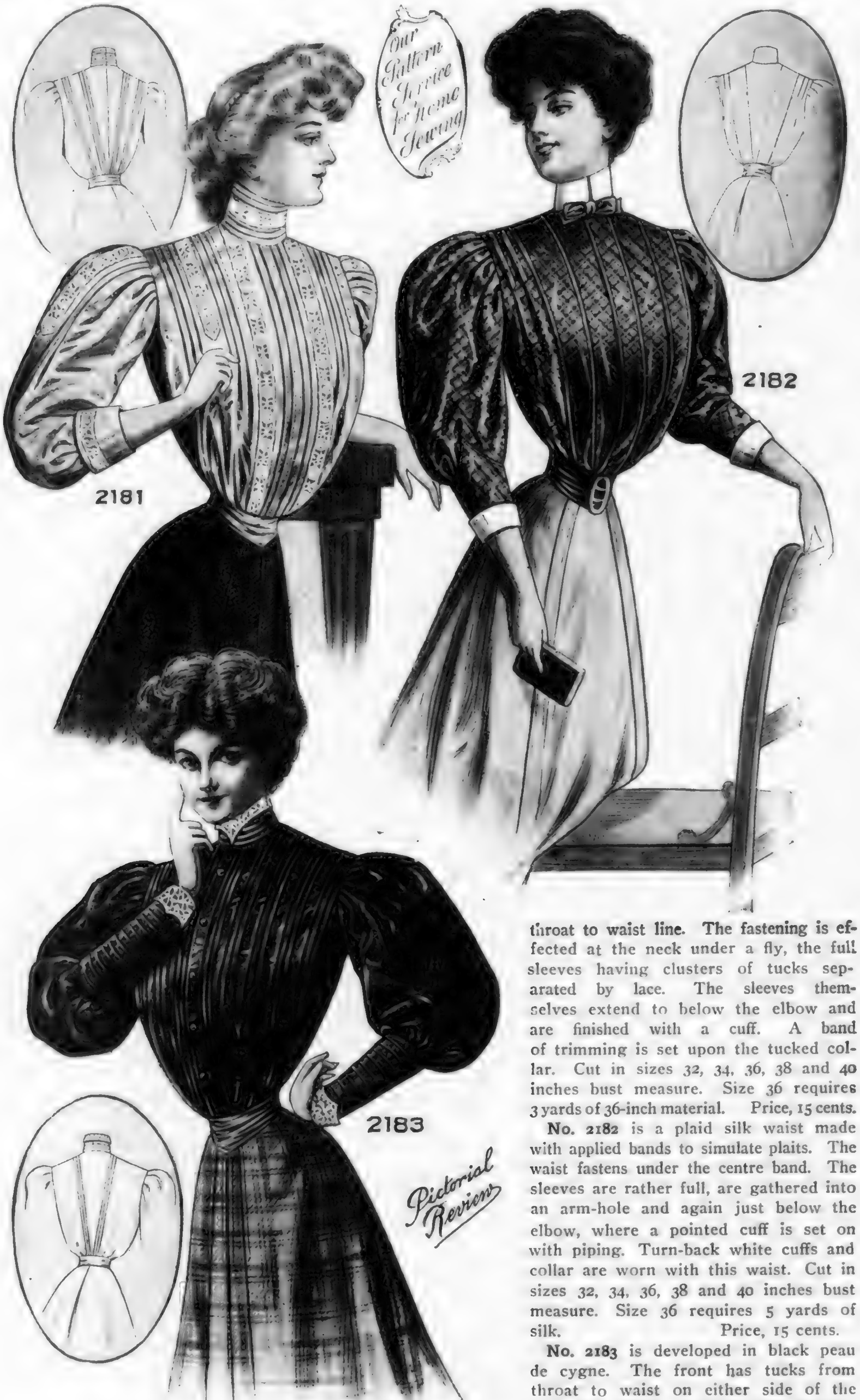
Three Handsome Silk Waists

Tissue Paper Patterns of These Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page **7.**


Our Pattern Service for Home Sewing
2181
2182
2183
Pictorial Review

No. 2181 shows a white taffetas waist made on a fitted lining. The front has clusters of quarter-inch tucks separated by strips of Irish lace embroidery. In the centre of the front these tucks reach from throat to waist line. The fastening is effected at the neck under a fly, the full sleeves having clusters of tucks separated by lace. The sleeves themselves extend to below the elbow and are finished with a cuff. A band of trimming is set upon the tucked collar. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 3 yards of 36-inch material. Price, 15 cents.

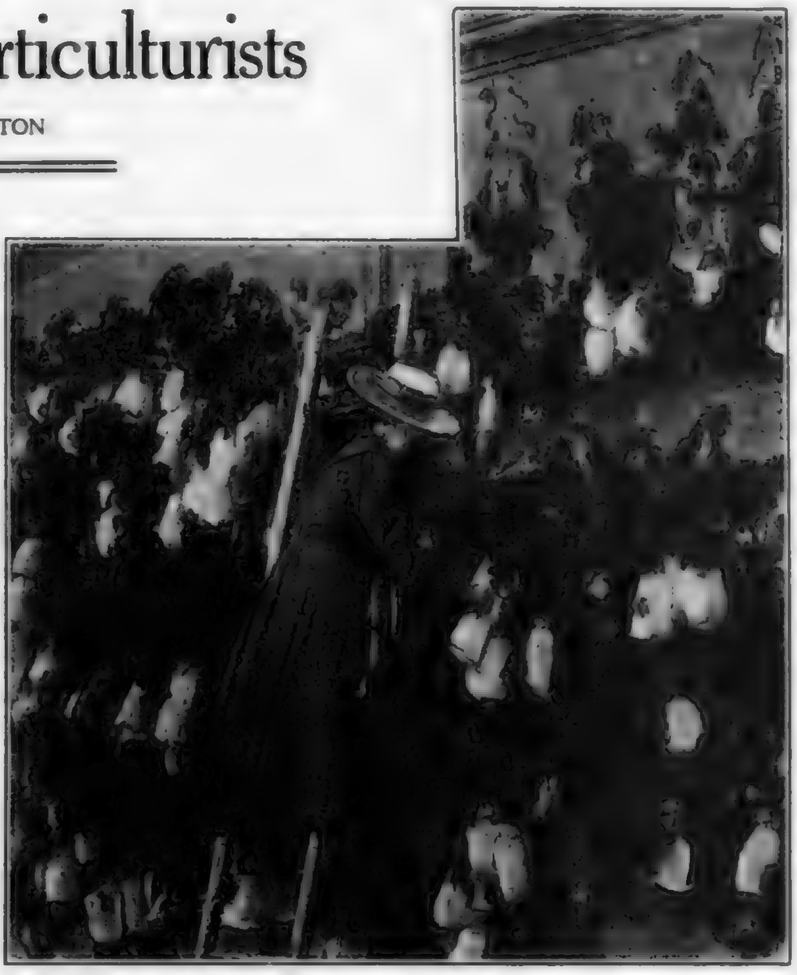
No. 2182 is a plaid silk waist made with applied bands to simulate plaits. The waist fastens under the centre band. The sleeves are rather full, are gathered into an arm-hole and again just below the elbow, where a pointed cuff is set on with piping. Turn-back white cuffs and collar are worn with this waist. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 5 yards of silk. Price, 15 cents.

No. 2183 is developed in black peau de cygne. The front has tucks from throat to waist on either side of the fastening, which is made with buttons. The puffed sleeve is gathered to a deep tucked cuff that fits closely. A tucked collar finishes the neck. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Size 36 requires 5½ yards of silk. Price, 15 cents.

Beginning with the December Patterns, issued about November 1st, we will furnish free of charge with each Pictorial Review Pattern a cutting guide and a construction guide. For full description see page 3

Women as Horticulturists

By EMILY K. DAYTON



COVERING THE GRAPES WITH PAPER BAGS

WHENEVER I hear of women of slender means having a hard time to make the ends meet, I cannot but wonder why they neglect the opportunities afforded by horticulture. As an almost sure way of increasing the income, while preserving the health, no better advice to those who have a little capital and are anxious to make it fructify could be given. Why should women be confined merely to needlework and other essentially feminine occupations? Are there not a dozen branches of agriculture which ladies could follow without ever touching a pitchfork or a spade? At least, the practical women of other countries are very much alive to such benefits and Americans would do well to follow their example.

I heard of two women last year who had put their ideas into practice. They had formerly been private governesses in Russia, but becoming weary of the monotony of teaching, had decided to invest their earnings in some way which would more directly benefit their health. Accordingly, they returned to France and in Touraine, the native country of one of them, invested their savings in some land and a small house.

PREPARING FOOD FOR THE ANIMALS

"And you really do all the work yourselves?" I asked Mdlle. Eugenié, upon the occasion of my visit.

"Yes, practically all. The only help we have is a man by the day to prepare the ground for the corn, and, very occasionally, to do any exceptionally heavy digging. Our life is of the simplest; we keep no servant, as Philomène attends to the housekeeping. From early Spring until late Autumn we lunch and dine outside in yonder rose-covered arbor. In Summer we commence work outside at five o'clock, sometimes even earlier, and continue until midday. All the afternoon we rest, read, or sew until it is time to attend to the animals again. We dine at six, and then, in the cool of the evening, water, transplant, or do any other light outdoor work."

"And financially?" I queried.

"Financially also it has been a success. We produce our own bread, milk, fruit, vegetables, eggs, rabbits and chickens, and as there is no rent to pay, our expenses are therefore of the simplest; £40 (about $200) a year is ample, and even allows us to buy papers and books enough not to be dull in the Winter. As to the capital required to start a farm such as ours, I should say that £400 (nearly $2,000) would be quite sufficient. In fact, our joint savings did not amount to much more than that when we first began."

"How is it that you are so successful with your pears and grapes?" I asked.

"Because we cultivate only the best sort of each kind of fruit. The vines you see on the house-side were all planted with my own hands, and each is grafted on the American plant, which, as you know, is proof against the phylloxera. The vine requires constant attention, but if well looked after is very profitable, for it produces fruit the second year after planting, and in the fourth year is in its maturity. It will then continue to bear fruit for a hundred years if not neglected. About the middle of September, when the grapes are full grown, but not quite ripe, we cover the largest bunches with strong waterproof paper bags. This protects them from sun, wind, rain, and slight frosts, and they remain thus asleep as it were until the end of November or beginning of December, when there is a good demand for grapes at excellent prices. This year I have tied on 300 bags, and the bunches average not far short of a pound each, so I calculate we shall make a handsome profit this season. The land was mostly covered with old fruit trees, neglected and past bearing. But the situation was excellent, with a good water supply, and near to market."

TRAINING A PEAR TREE AGAINST THE WALL

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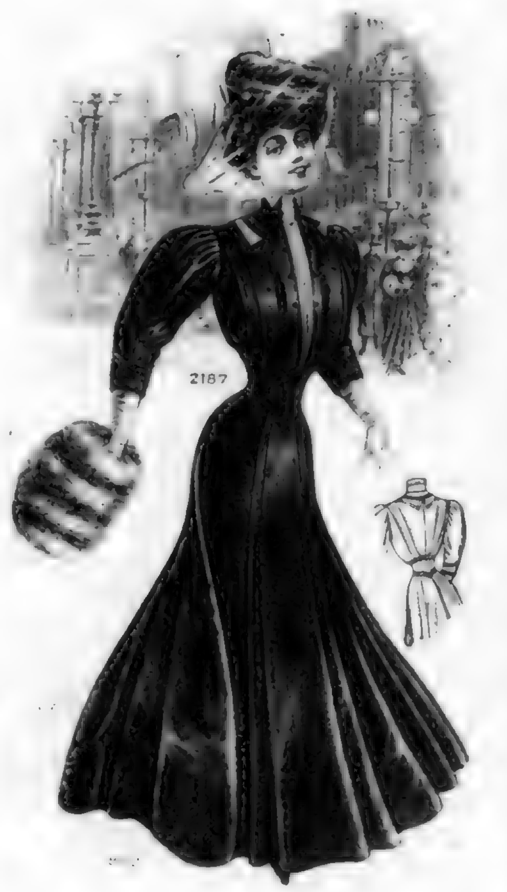
Our Special Fashion Feature

The special fashion design for November bears an honored name and will be greeted with cordiality. All the prophecies made each season that the reign of the short jacket is over, are refuted, as the modes come in and bring back to us the one which, in whatever form it appears, retains its popularity undiminished. The Empire jacket claims a kingdom all its own. It has a close relative in the Eton that has held sway so long, not only in the halls of the venerable college on which the towers of Windsor Castle look down, but in the far larger realm of a lady's wardrobe all over the land. But an empire is surely greater than a school, however great, and Eton is replaced by it. Naturally the Empire jacket comes from France not England. When the pretty, graceful Empire styles came into vogue in Paris after the first Napoleon had made Josephine the leader of the world of fashion by making her an Empress, they were so beloved that they have been reverted to from time to time ever since. Nowadays, clever designers adapt them to modern tastes, and in this case give us that sort of elegance of contour that the French so expressively call *chic*.



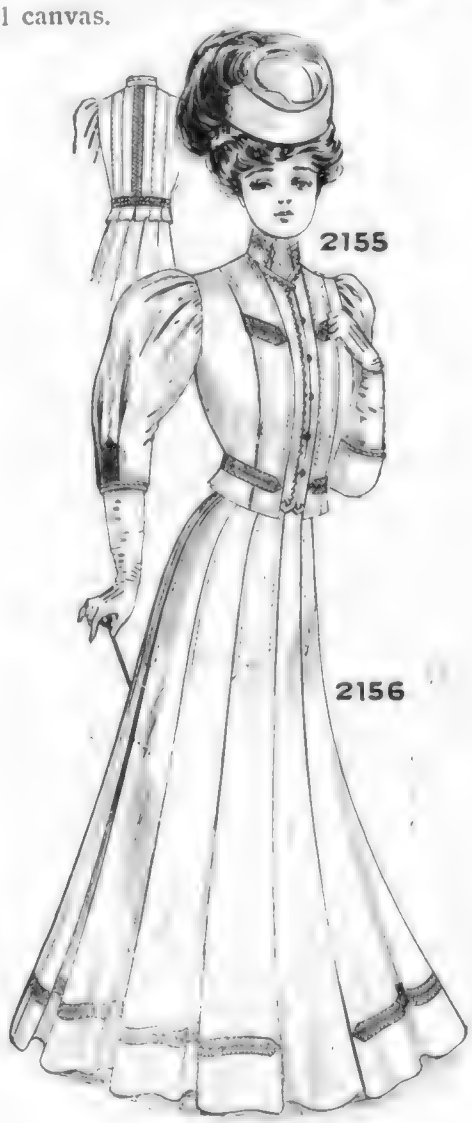
The jacket is the feature of this costume. It is **No. 2187.** It has the high girdle that gives the short-waisted Empire effect, yet allows for the trim figure that we moderns insist upon. It has a military collar and a three-quarter length sleeve. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 5½ yards of 21-inch material and as many of lining silk, 6 yards of fancy galloon, 6 large and 12 small buttons. Price 15 cents.

The skirt, **No. 1802,** is cut in 7 gores with a cluster of two tucks at each seam and an inverted plait at the back. It is made on a silk lining, and is cut round walking length as the costume is designed for an Autumn calling or promenade suit. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Size 36 requires 6½ yards of 40-inch material or 12 yards of 21-inch goods. Price, 15 cents.

The costume is made up in coffee brown chiffon velveteen, with touches of apple green and gold to set off the richness of the tint. The jacket lining is apple green taffetas, the drop skirt brown taffetas, with ruffles shaded from brown to apple green. The galloon trimming the jacket is in silk of brown, green and gold braidings. The toque that goes with the suit is brown velvet with green peacock breast and cock plumes. It is worn with a brown veil. Other materials that may be effectively used for this model are chiffon ladies' cloth, fine cheviot or tweed. A beautiful combination I have just seen is smoke green in color, dark enough to look almost black at night. The trimming is a cream-colored lace galloon, embroidered in light green silk, and picked out with tinsel. This is put over white satin, and forms the little vest piece, the bretelles and cuff garniture. Still another combination is purple or a deep heliotrope and green in several shades, for all tints of these two colors respond finely to each other. White or pearl gray satin under a galloon is always effective.

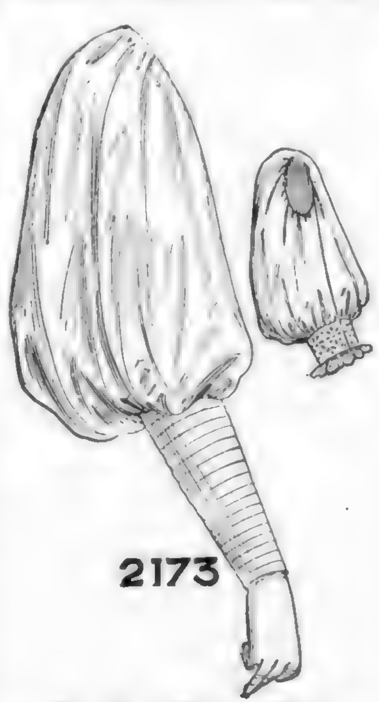
Nos. 2155-2156 make a stylish street costume for an Autumn morning or afternoon walking costume. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Medium size requires 7½ yards of 54-inch material. Price, 15 cents.

This style, and that of the traveling costume, may be developed also in any of the attractive novelty suitings in serge or heavy wool canvas.



Nos. 2155-2156. Autumn Walking Costume

The Latest Sleeve Design



No. 2173. A New Dress Sleeve

This month we give a design for the newest sleeve for handsome or dressy waists. It has value also as a model for re-making the sleeve of a last year's costume that is too good to be discarded. It is particularly suitable for soft falling materials, and is equally suitable for short or long length.

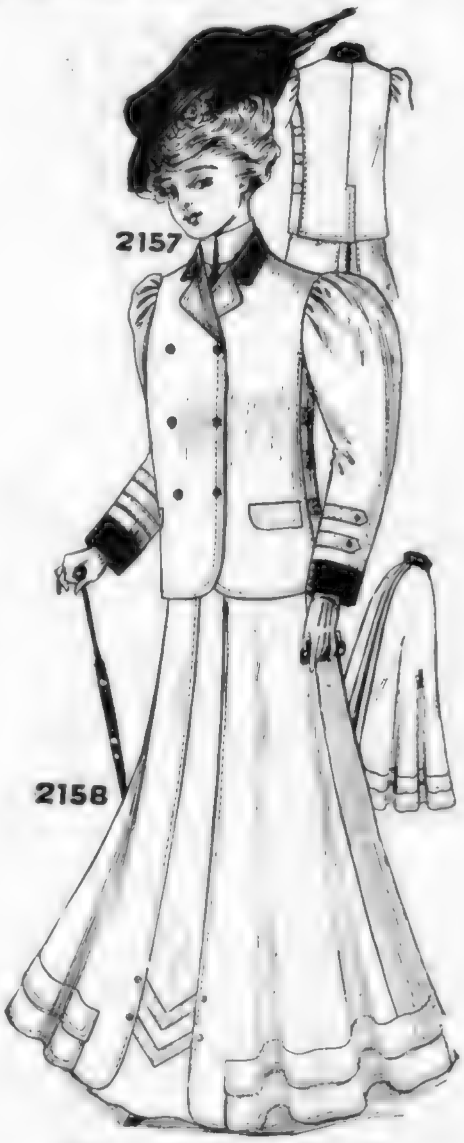
No. 2173. Ladies' sleeve in two lengths made over a lining. Cut to correspond with 32, 36 and 40 inches bust measure. Size 36 requires 1½ yards of 36-inch material. Price, 10 cents.

OUR NOVEMBER COVER DESIGN

The very elegant costume shown on our cover design this month is described on page 12, which gives another view of it. A charming Winter as well as Autumn costume it makes, and may be of velvet or any fine cloth.

Nos. 2157-2158 is a handsome traveling suit for tweed or cheviot, plaid or plain colors, with semi-fitting jacket. Cut in usual sizes. Medium size requires 7¾ yards of 54-inch material. Price, 15 cents.

Many traveling and outing costumes will be trimmed with fine colored leather in the way that was in vogue last season for collars, cuffs, belts, pocket flaps and sometimes for straps.



Nos 2157-2158 For a Traveling Suit

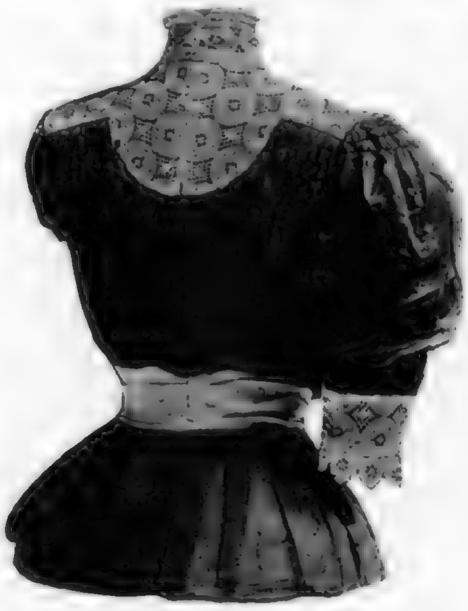
HOME DRESSMAKING

Any inquiries concerning suitable materials or suggestions for making these garments should be addressed to Mlle. Pratique, care of PICTORIAL REVIEW.

Draping of Waist

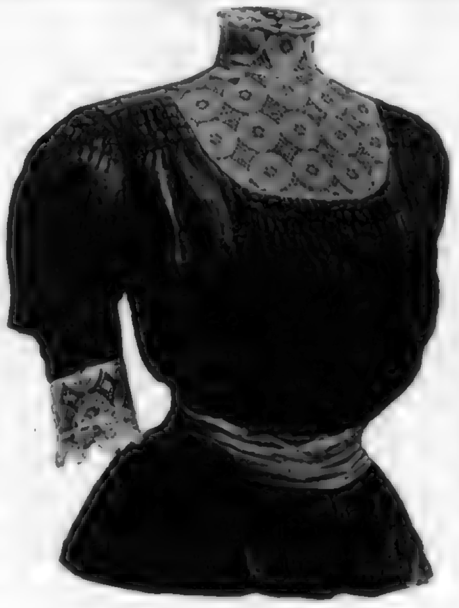
THE waist is now ready to be draped on lining. Cut material for outside waist by pattern, making all notches and perforations according to description. Draped waist in this illustration is in September number; it blouses all around, therefore it is not caught in with the underarm seams, but only at the shoulder seams. There are times when the material is caught in the underarm seams, but when a waist only blouses in front, and is tight-fitting all around, the underarm seams of lining should not be stitched, only basted with the seams turned to the outside. Then the goods should be drawn down smoothly over lining, pinned firmly around armhole, also as near the seam as possible, it then should be basted to the lining. After this has been done, rip basting in underarm seams of lining, then turn to inside, stitch, bind and bone the seams, like all others.

There are perforations in this pattern indicating where top of girdle should join on waist, place shirring through these perforations, draw in to fit figure, then sew through to perforations on lining, draw down remainder of waist and sew securely to lining. Finish with seam binding.



DRAPED WAIST, BACK VIEW

Arrange the yoke on the waist by cutting, according to pattern; place it on the waist and stitch in correct position, then cut away lining from underneath the yoke, allowing a ⅜-inch seam, which is to be turned back and finished neatly. Join the collar according to directions.

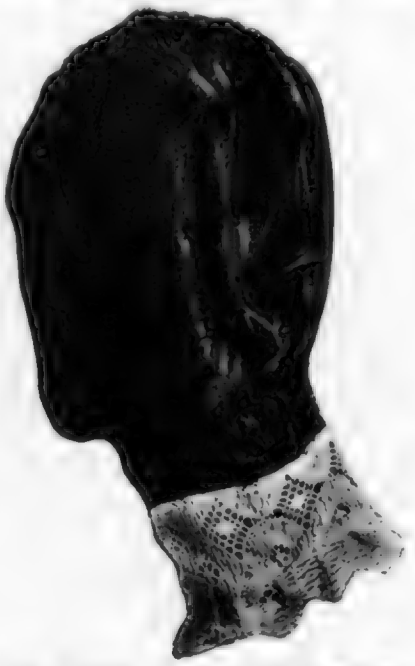


DRAPED WAIST, FRONT VIEW

In making the girdle, in all cases it should be cut on the bias. Finish each edge with narrow hem and stitch by machine, then drape on the waist forming a crushed girdle, and tack in position; turn in, tack on each side, and hem neatly to lining.

MAKING OF SLEEVE

First cut lining sleeve, then stitch and bind according to our last lesson in October number. Cut outside material, shirr through perforations and drape on lining, join cuff on sleeve and finish lower edge with ruffles of lace. Attach sleeve to waist, placing front seams to corresponding notch in waist. After the sleeves have been stitched in, trim off seam evenly and overcast it, or it may be bound.



THE SLEEVE AS IT SHOULD GO IN

This way of making a waist will be found useful for the bodice that is of the same material as the skirt, a fashion always liked for the nicest costumes. Different combinations of material can be used, but the way of making is the same. A corsage for street wear, in place of a jacket, is also an attractive style. This can be made simple or elaborate, made with a yoke and trimmed with lace dyed to match the material. The skirts of these gowns are quite long and are plaited, tucked or trimmed with bands of cloth. Street gowns admit of a little transparent effect at the throat when flat fur stoles are worn. It is a neat idea to have the gown trimmed with fur to match the stole; both skirt and corsage should show the fur trimming. With this sort of corsage and waist a broad ribbon girdle can be simply made of plain or Pompadour ribbon shirred on two feather bones at the back. The front is allowed to slide in a buckle of oblong shape measuring about 3 or 4 inches in length.

MAKING A LACE WAIST

It is an easy task to make a fancy separate waist at home if one has some lace from 4 to 8 inches wide, which perhaps has done duty as a trimming for a gown where it did not receive much wear.

A foundation of silk is fitted to the figure, as shown in the cuts. It can then be put on a form and covered with the lace. It is preferable of course first to cover the silk with chiffon. If one has any old white chiffon veils which are slightly pulled apart, and not fresh enough to wear, they can easily be cleaned and used for interlining a lace waist.

Details of Dress

A good sort of wrapper or "bettermost" dressing-gown to take away on one's autumn country house visits can be made of cachemire in a pale, soft nut brown, with a big roll collar and revers in one, and turn-back cavalier cuffs of lettuce-green and white brocade, covered with drawn net in a very faint *cafe au lait* tone, overhanging the edges in soft frills, scalloped and bordered all round with "blanket stitch" in green and brown silk, or tiny ruches of bébé ribbon. These revers can also be formed of ivory satin overlaid with printed floral net, or even cotton voile prettily patterned. No lace ever excelled the imitation point d'Alençon or "punched" lace for the purpose of such a gown, though the somewhat more modern "Mimosa" looks well in a deep cream shade. As a rule, anything worn in a bedroom should not have écru, string, or "Paris" colored lace; it looks fresher and younger in cleaner tints.

When dark colors, so popular in plaid effects, are undesirable near the face, the jumper or guimpe style of waist admits of the introduction of some light color or white. Attractive guimpes can be made of discarded lingerie waists. The guimpe waist with round or square neck, should not be cut too low. The Summer jumper style is modified when used.

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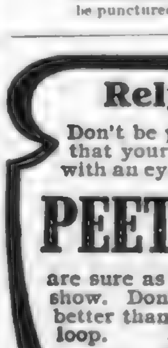
Illustration shows how you can fit your own back

is **YOU** when your lining is inflated over it. It takes your place at the dressmaker's and saves you **"trying on" engagements, tiresome standing, disappointments and dressmaker's bills** (make your own dresses). When not in use, collapse and with upright of standard pack in base.

Many valuable facts relating to this form are summed up in our booklet "B"—it's free—simply send a postal stating that you want it.

"PNEU" FORM CO., 156 Fifth Ave., New York



BUST AND HIPS

Every woman who attempts to make a dress or shirt waist immediately discovers how difficult it is to obtain a good fit by the usual "trying on method," with herself for the model and a looking-glass with which to see how it fits at the back.

"THE PERFECTION ADJUSTABLE FORM"

does away with all discomforts and disappointments in fitting, and renders the work of dressmaking at once easy and satisfactory. This form can be adjusted to 50 different shapes or sizes; also made longer and shorter at the waist line and raised or lowered to suit any desired skirt length. It is very easily adjusted, cannot get out of order and will last a lifetime.

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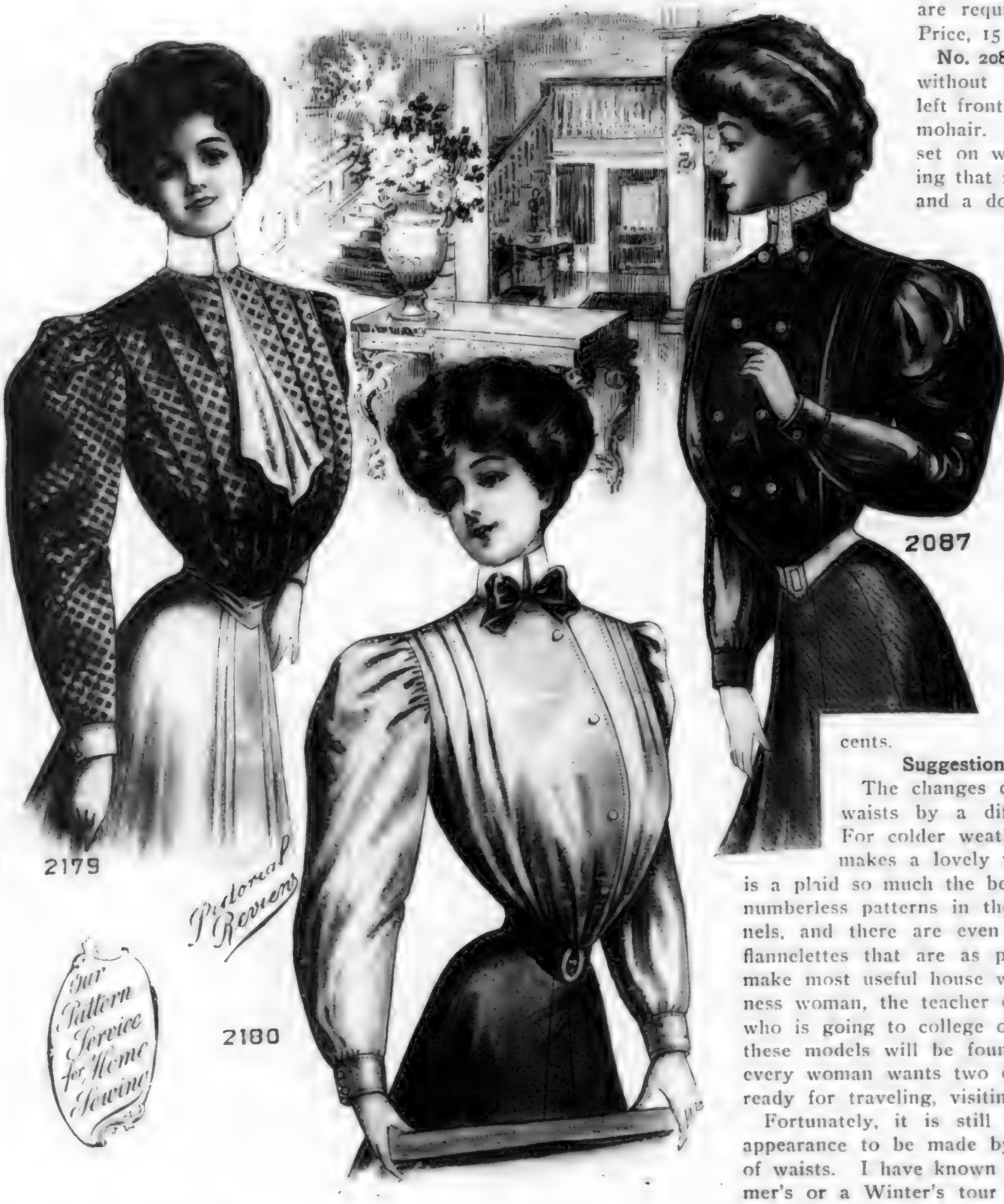
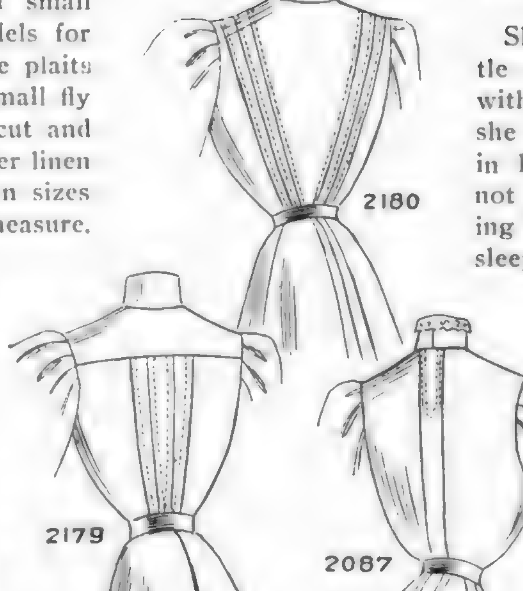
A Trio of Useful Waists

Tissue Paper Patterns of These Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 7.


2179
2180
2087
Pictorial Review
Our Pattern Service for Home Sewing

No. 2179. Ladies' plaited shirt-waist, without lining, made of French flannel in small plaid, is one of the most attractive models for a useful waist. It is cut with three wide plaits on each side of the front, which has a small fly plait. The sleeves are of regular shirt cut and fastened at the hand with a band. Turnover linen collar and cuffs are worn with it. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Size 36 requires 4 yards of 27-inch flannel or 4½ 22-inch silk. Price, 15 cents.

No. 2180. Ladies' tucked shirt-waist without lining, is made of figured silk warp poplin. Three tucks are laid on each shoulder and extend to yoke depth. The fastening is in Russian blouse fashion on the left. The shirt sleeves are set in with deep gathers and end in a simple stitched cuff, closed with buttons to match those that fasten the waist. A linen collar and tie form the neck finishing. Cut in sizes 32, 34, 36, 38, 40, 42 and 44 inches bust measure. 3½ yards of material 27 inches wide or 4 yards of silk 22 inches wide are required for medium size. Price, 15 cents.



No. 2087. Ladies' shirt-waist, without lining and closed at left front, is made of fine black mohair. It has the box-plaits set on with ornamental stitching that reaches to yoke depth, and a double row of stitching ornaments the outer edge, which closes with buttons, two rows trimming the double breast. A shirt sleeve goes with this waist, and has a band cuff. A military collar of the material finishes the neck. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 3 yards of material 27 inches wide, 3½ yards of silk 22 inches wide. Price, 15 cents.

Suggestions for Materials

The changes can be rung on these waists by a difference in materials. For colder weather, chiffon velveteen makes a lovely waist. If the design is a plaid so much the better. There are also numberless patterns in the dainty figured flannels, and there are even some of the cotton flannelettes that are as pretty as can be and make most useful house waists. For the business woman, the teacher or the grown student who is going to college or lectures every day, these models will be found most useful, while every woman wants two or three waists to be ready for traveling, visiting or receiving visits.

Fortunately, it is still possible for a good appearance to be made by means of a change of waists. I have known women make a Summer's or a Winter's tour with a handbag that contained two waists besides the other necessary articles and a waist pattern.

Making a Waist While Traveling

She explained that she always wanted a little sewing on hand, and had her waist pattern with her so she could make up any pretty goods she bought. And she would sew, too, not only in her room at her hotel, when the day was not good for going out, but she did the "finishing off" on the train in drawing-room car or sleeper when she was making an all-day journey.

Mohairs of all sorts are excellent for knockabout wear, and cashmeres are as good for durability, while they will also wash well. A number of pretty novelty materials are shown too, so that one has a great choice offered, and any taste can be satisfied.

One word to the stout and the slender. Each is less conspicuous if she doesn't pronounce her mode of dressing. The stout woman needs to have a good deal of fullness in long lines, the slender woman needs it in broken effects.

Beginning with the December Patterns, issued about November 1st, we will furnish free of charge with each Pictorial Review Pattern a cutting guide and a construction guide. For full description see page 3

Getting Ready for the Holidays

Our Special Offer of a Set of Perforated Embroidery Designs for Making Beautiful Gifts—Terms of the Offer

IN consideration of the enormous number of perforated patterns for embroidery which have been ordered through our pages, evincing the fact that amongst our thousands of readers there is a large percentage addicted to the embroidery habit, the PICTORIAL REVIEW makes a special offer in this number, which will be welcomed, no doubt, by these needle-workers with avidity.

This special offer consists of the several patterns illustrated on this page. These will not be sold separately—bear that fact in mind—but are all included in the set. This set embraces eight beautiful and extremely useful embroidery patterns which may be applied to different objects and which will develop into many dainty and exquisite gifts for the coming Christmas-tide. It is not too soon to begin immediately to make these pretty articles, and for pick-up work in the evening there is nothing more suitable. This is a special offer, remember, and will last only until December 15th. After that date no orders for this set (which is sold at the exceptional price of *35 cents for the full set*) will be filled.

You will observe that the patterns are brought quite closely together in the illustration, but this is merely to occupy less space on the page, for in the original they are perforated far apart in order to avoid any interference from the stamping. Moreover, all of the corners are perforated remotely enough from the scallops to enable the embroiderer to make the right connection in joining the pattern.

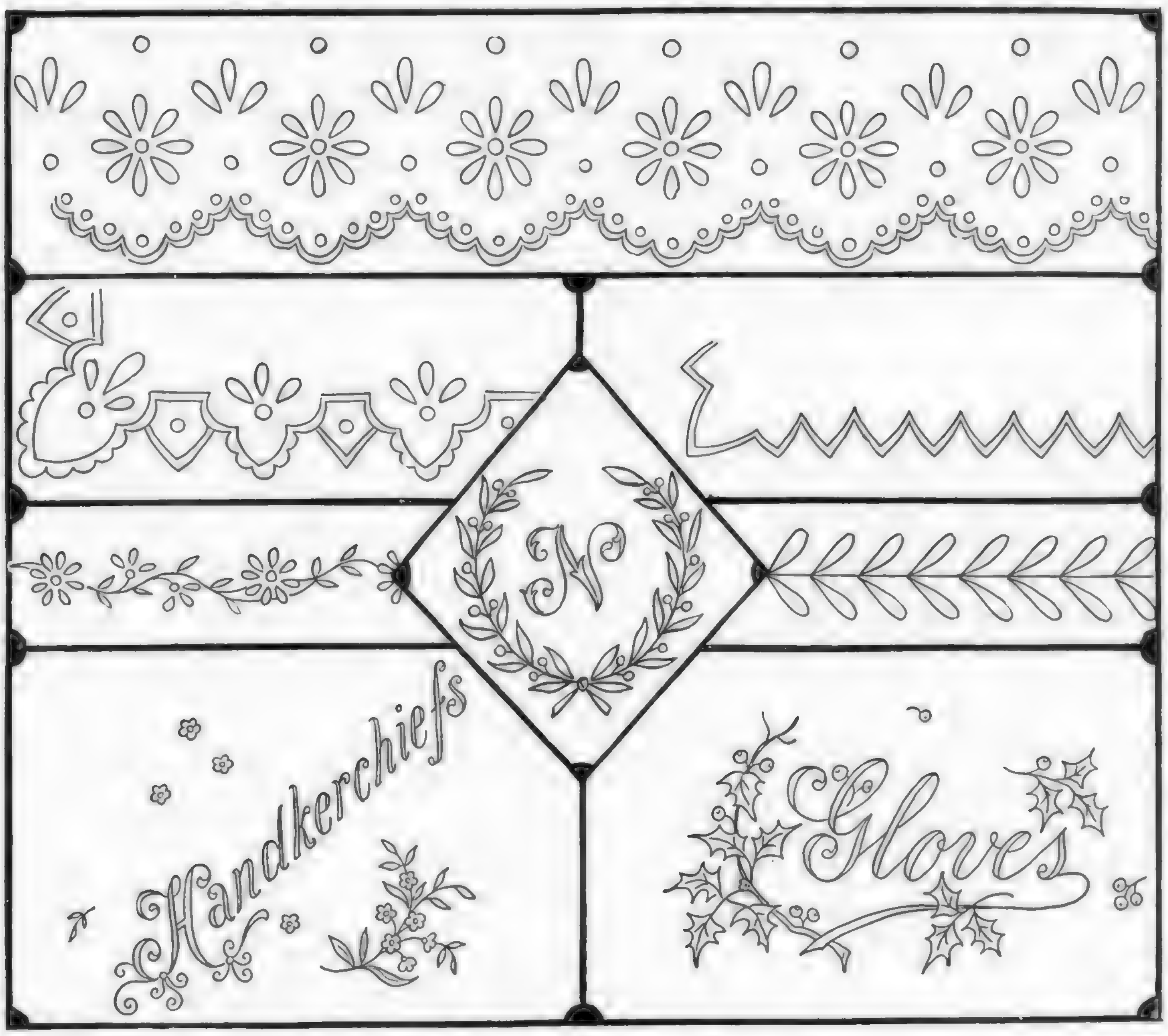
Any scallop may be used as a finish when making the two patterns intended for glove and handkerchief cases. In the wreath pattern our designs are arranged for such a space as to admit the insertion of an initial, and when ordering this set it would be necessary to state which particular initial is desired for the centre of the wreath.

To give an idea of the size of the several patterns, let me explain that the width of the scallops in the first design from one point across to the next is 4 inches; in the second it is 2 inches; in the third ¾ of an inch; in the fourth 1¼ inches; in the fifth the wreath is 4⅜ inches wide; and in the sixth the space between loops is 1½ inches.

No such attractive offer as this has appeared in any magazine, and for 35 cents the needle-woman will have an abundance of ideas to develop which will more than keep her busy until after Christmas. If made on white linen and embroidered in forget-me-nots the handkerchief case would be washable and not only dainty but beautiful. The lettering might be done in gold-colored floss. The glove design should be developed in green and red, the holly colors.

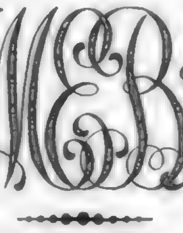
These patterns are lovely for a variety of things; the most practical are skirts, dressing or negligée jackets, children's garments, especially wraps and indoor sacques and strips for shirt-waists. The skirts may include, besides the ordinary flannel petticoats, house gowns, or even evening dresses whose flounces or other garniture should be prettily done in embroidery.

Another and less common use for some of the patterns would be working them on linen sheets and the simpler edges on towels. In Germany and France elaborately embroidered linen upper sheets are used, and made so long that they can turn back over half the bed. The initial of the family is worked in a wreath or other design, about ten inches above the scalloped edge, or a wide hem-stitched border, has an initial centre.



A SET OF PERFORATED EMBROIDERY DESIGNS
Only sold as a Set, not separately, for 35 cents.
(Any initial may be ordered.)

PERFORATED PATTERNS
FOR EMBROIDERY
Illustrations of New Designs for Shirt-Waists, etc. sent on receipt of Two cent stamp.
SPECIAL OFFER, until DECEMBER 15th 1906
Upon remittance of 25 Cents You will receive
Your Monogram PERFORATED. Style as Cut. in any Size up to 2 in.
RAFFAELLO ASTARITA, Designer.
429- SIXTH AVE. Room 43. NEW-YORK.



Corset Cover French Nainsook
25¢
To advertise our business, we will send to any one, this handsome Corset Cover stamped on finest quality French Nainsook, for only 25c. Send 16c. extra and we will send enough D. M. C. Mercerized Cotton to embroider. We also have to match this Corset Cover, Drawers, 89c.; Chemise, 98c.; Skirt, $1.19; Night Dress, $1.39. We also send FREE our big catalogue of Ladies' Stamped Underwear for embroidering and all kinds of Fancy Work Novelties.
C. S. DAVISSON & CO., Dept. 12, 351 & 353 Jay Street, Brooklyn, N. Y

KNOW the Feeling of SAFETY
Bi-Lock Hooks and Eyes
Highest grade in material, build and finish. Each card has 24 Bi-Lock hooks, 24 eyes, *and* 24 invisible eyes.
ASK YOUR DEALER
If he won't supply you send us his name *and* 10c. for each card desired.
The Bi-Lock Hook & Eye Co.
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Bi-Lock
ONLY THE HANDS CAN UNLOCK

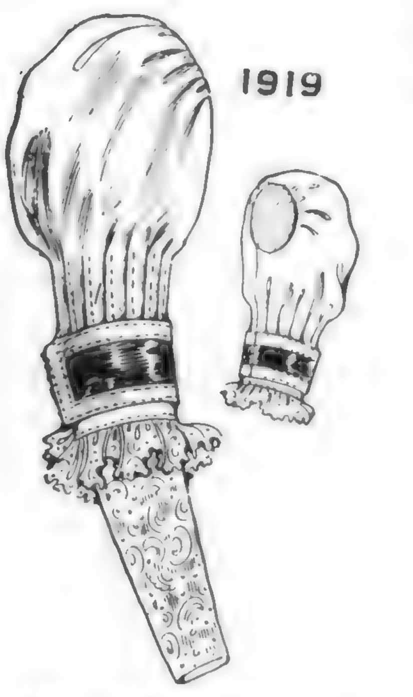
RAIN COATS
Buy of the Makers
Save Half
PRIESTLEY CRAVENETTE AND CRUCIAL TEST RAIN COATS
Cut to Measure $8.50
WRITE TO-DAY for 50 FREE samples and designs of Cravenenette Crucial Test Rain Cloth and Rubber Backed Silk Rain Coats, Suits and Skirts. ¶ Cloth by the yard, cut to measure, or finished garments.
Crucial Test Rain Cloth Co.
Dept. 2. 10 West 22d St, N. Y.

Ladies' Suitings & Dress Goods
SAVE RETAIL STORE PROFITS BY BUYING FROM US
LATEST NEW YORK STYLES AND COLORINGS
They come to us before going to retailers and manufacturers. Ready made suits are very troublesome to buy and never fit properly. Having a suit made by a tailor is always expensive unless you buy the material yourself and buy it right. We offer you a chance to buy suitings from the largest and best manufacturer in the world, thereby saving the large profit you have to pay in purchasing from a retail store. We will send you samples of this season's leaders for fall suits free of charge upon request. SPECIAL OFFER:—Seven yards double width, extra fine, fancy worsted suiting for $8.50. A COMPLETE LINE OF STYLES. E. V. KNOWLTON COMPANY, Room 200, 529-533 Broadway, New York City.

No-Sew Hooks and Eyes
Instantly attached without sewing. Simple, practical, durable; appeals to every woman. 2 doz. 10c. postpaid; Agents wanted—big profits.
NO-SEW CO., 2064 Kenmore Ave., Chicago, Ill.

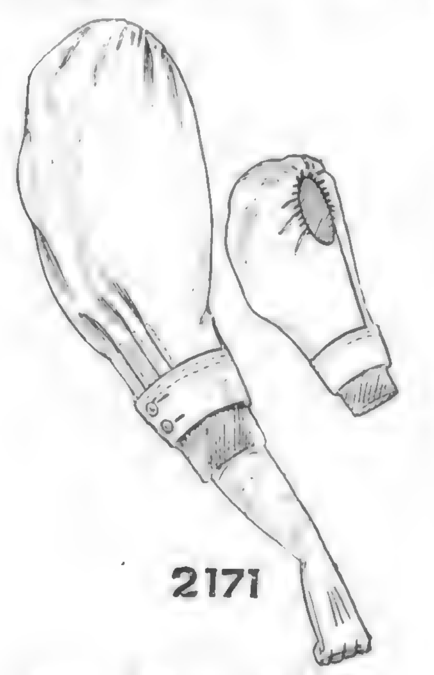
The Problem of the Sleeve

A Collection of Stylish Models to Use in Freshening Old Gowns or Making New Ones



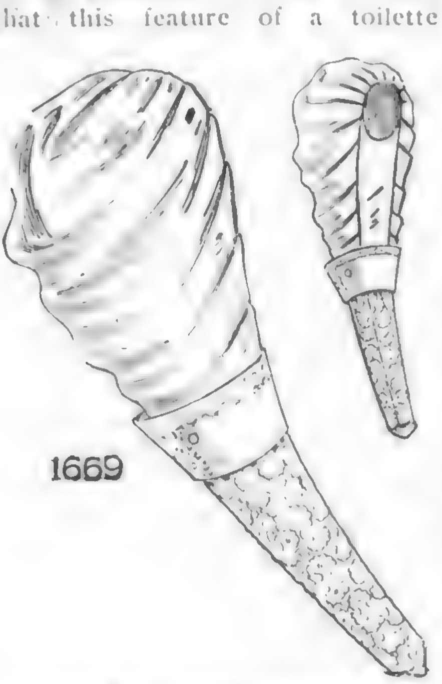
No. 1919. An Elaborate Dress Sleeve

"'Tis not the coat makes the man," says the wise, quoting from a sage, but some think it is the petticoat that makes the woman. Never believe it—it's the sleeve. Have an old-fashioned sleeve and your toilette, however nice, is passé; have a stylish new sleeve and your gown is à la mode.

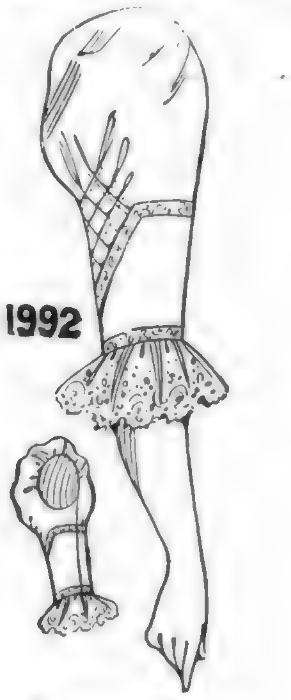


No. 2171. Three-quarter Length Sleeve

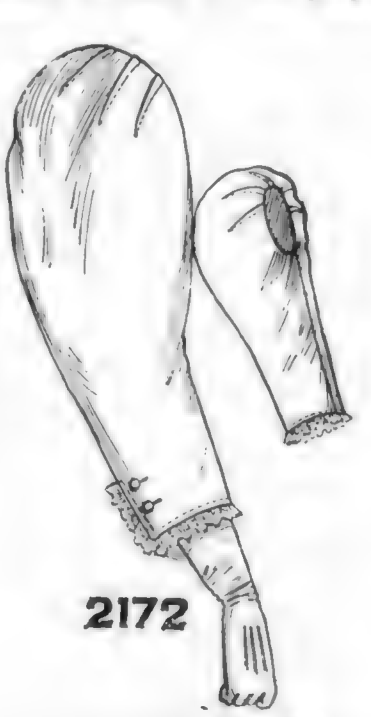
What you have or have not in your sleeve is the problem of the stylish garment of to-day. Strange that this feature of a toilette should have so much power to make or mar an effect. We give on this page a collection of views of new sleeves any one of which may be chosen, according to the material available or the purpose for which the garment it is to go with is wanted. There are always a number of costumes in every family that would still do good service if freshened up, especially as to the sleeves. For these some useful hints may be found on this page. Here are models to be used in combination with some other goods if there is not enough of the material to make the length of sleeve required; here are short and long sleeves, fancy and plain sleeves, full and narrow sleeves. In fact, as the festive merchant at a fair might say, "Here, ladies, is a wonderful variety to choose from, you pay your money and you take your choice; and truly it is hard to make a bad choice, and the price is little, fair lady—little."



No. 1669. A Handsome Dress Sleeve

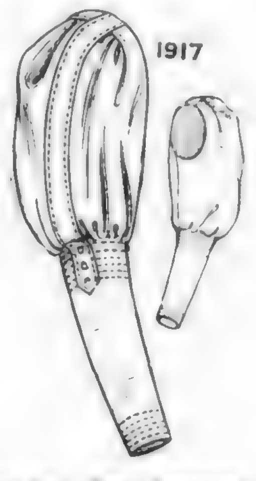


No. 1992. For an Evening Gown

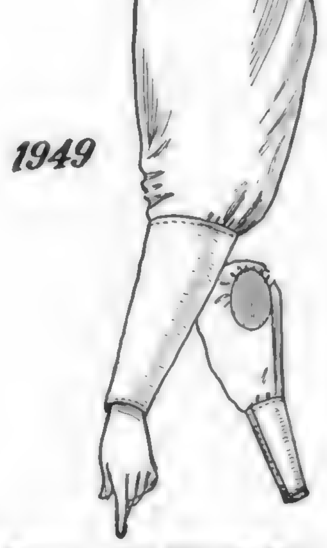


No. 2172. Two-piece Jacket Sleeve

No. 2171. Ladies' jacket sleeve in three-quarter length, made with tucks at lower edge, and turn-over cuff held with buttons and under cuff of different material, velvet, silk or leather. Cut to correspond with 32, 36 and 40 inches bust measure. Size 36 requires 1¼ yards of 42-inch material. Price, 10 cents.



No. 1917. Easily Remodeled



No. 1949. Ladies' Shirt-waist Sleeve

No. 1949. Ladies' shirt-waist sleeve without lining. Cut in one size only, requires 1¾ yards of 27-inch or 1½ yards of 36-inch material. Price, 10 cents.

No. 2172. Ladies' two-piece jacket sleeve in three quarter length, having the fullness at upper edge confined by dart tucks. The lower edge is closed with buttons. Cut to correspond with 32, 34, 36 and 40 inches bust measure. Size 36 requires 1¼ yards of 42-inch material. Price 10 cents.

No. 1917. Ladies' dress sleeve made on a lining may be of one or two materials in making over a costume. Cut in one size only to correspond with 36-inch bust measure, requires 2½ yards of 36-inch material. Price, 10 cents.

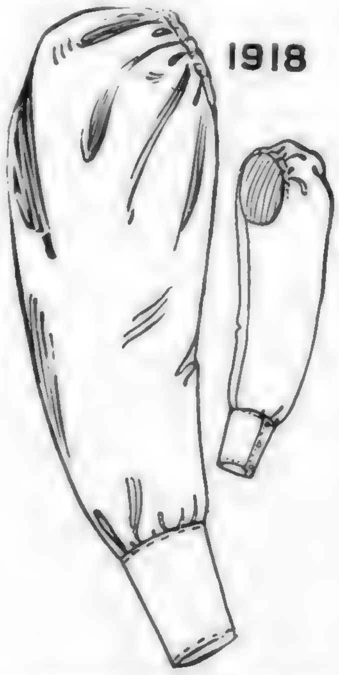
No. 1350. Ladies' coat sleeve in two styles, may be adapted also to correspond with a shirt-waist. The narrower model is a good one for making over a last year's sleeve that can be turned upside down. Cut in sizes 36 and 40 inches bust measure. Either size will require 2 yards of 36-inch material and ½ yard of velvet. Price, 15 cents.

No. 1918. Ladies' shirt-waist sleeve without lining. Cut in one size only to correspond with 36-inch bust measure. Requires 1¾ yards of 27-inch material or 1½ yards of 36-inch material. Price, 10 cents.

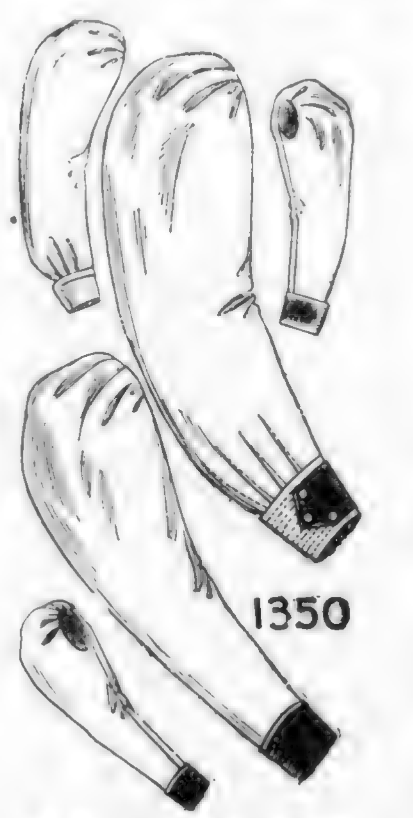
No. 1669. Ladies' dress sleeve, especially adapted for use in remodeling house gowns when two materials must be used. Lace, silk or velvet could combine with most goods. Cut in one size only to correspond with 36 inches bust measure. Requires ¾ yard allover and 1 yard 36-inch material. Price, 10 cents.

No. 1919. Ladies' dress sleeve in wrist and elbow length is another pattern to use in remodeling an old dress. Cut in one size only to correspond with 36 inches bust measure. Requires 1 yard of 36-inch material and 1 yard of 18-inch allover. Price, 10 cents.

No. 1992. Ladies' short sleeve with lining. Cut in one size only —36-inch bust measure. Requires 1½ yards 21-inch material. Price, 10 cents.



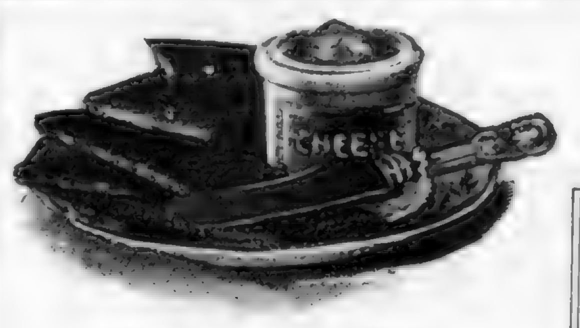
No. 1918. Plain Shirt-waist Sleeve



No. 1350. Two Styles for Coat Sleeve

The Home Table

Value and Importance of Nourishing Food, and Ways of Serving Whole Wheat to be Most Palatable



FOR A THEATRE SUPPER

THERE is nothing in the whole realm of human interests which is of such vital importance as the subject of food. It underlies the great problem of health and is the impetus that, indirectly, leads to wealth and power, for if the worker be not well satisfied with those various elements which unite to form his strength and well-being, he enters the "fierce race for wealth" handicapped and in no condition to compete for the prizes of life.

On the other hand, there are many workers whose physical and mental condition has become so impaired, through impure and adulterated food, that nervous dyspepsia is the result—their energy is exhausted, they have no inclination to take up the burdens of life, but rather to lay them down. Their busy brains have not been supplied with good healthy blood, produced by pure and wholesome food, and in consequence the nerves have "gone all to pieces," as the saying is. Rapid and capricious eating to satisfy appetite, irregular hours for meals, produce indigestion and other consequences, and the result is the hospital or a lengthy doctor's bill.

Need for Common Sense

To meet such conditions, there is nothing like common sense; it is the primer in life's school. When you have learned how to control appetite and to provide proper food for the body at suitable times and seasons, you have learned the principal lesson of how to live and enjoy perfect health. The old Latin proverb, "*mens sana in corpore sano*"—a sound mind in a sound body—covers the whole ground, for unless the body is properly nourished and fed, a sound mind cannot be the result. Ill-nourished bodies and impoverished blood cannot produce manly or noble characters, and degeneracy becomes an inevitable fact.

The Remedy at Hand

But there is hope and relief in sight. When the human system will reject every other form of nutriment, it will assimilate the cereals; so back to the soil we must go and find in the "queen of cereals" our greatest benefit. In the old Roman days, the goddess Ceres was crowned with heads of wheat and worshipped by a grateful people who recognized the immense value of that golden grain, which now, spread abroad upon the earth's surface in miles upon miles of wheat fields, gives health and happiness to mankind by a wholesome process of assimilation to the needs of the body.

Elements of Nutrition

But it must be the whole kernels, remember. Those grains that have been put through a milling process have lost their nourishing qualities in producing the white flour, and can never replace the rich, all-satisfying, up-building qualities of the natural grain. In nature's chemistry, it is only the natural foods of wheat, eggs and milk which contain all the elements of nutrition, but in wheat alone are these elements arranged in perfect proportion to the needs of the human body. By a marvelous process, now in use, the natural standard of nutriment is preserved in its absolute purity and perfection. In this wonderful process which results in what is called "shredded wheat" the whole beautiful gift of Nature is utilized; therefore we may declare, with truth, that it is the only perfect food known to the world to-day.

The Process Explained

The Hawaiians believe that in taro, or "poy," they have the most perfect food, and give it to their babies and invalids, to old as well as young people; but taro does not contain nearly so much of the nutrient qualities as wheat, which is a basic food. In converting the wheat into shreds not a particle of any of the original elements is lost. They contain the elements that build up the tissues, muscles, bones, teeth, nerves and brain.

In this shredded form, the wheat is perfectly digestible and perfectly pure—the great precautions in manufacture insuring it against the slightest contamination. Moreover, it is appetizing and stimulating to the appetite, and is a dainty food which enhances the beauty and inviting appearance of a table. In combination with fruits in various sorts of patties, prepared with poached or other ways of serving eggs, in blanc manges, jellies, every kind of pudding, the verdict is, "simply delicious."

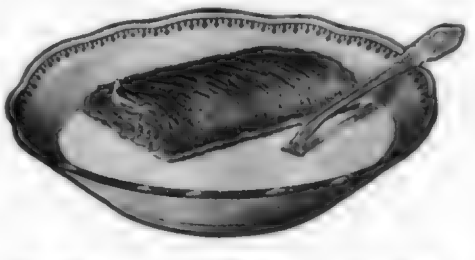
A Higher Step

But there is a higher step yet. Although the Biscuit made by this process is an absolute safeguard of purity and hygiene, the manufacture of Triscuit is still more marvelous. Composed like the former of the whole wheat kernel, it is untouched by the human hand in the process of making—but is cleaned, filamented, formed and baked by electricity. Thus it becomes an incomparable food when used as a bread, a toast, a wafer, or as a basis for many other dishes. These two great modern food products made from whole wheat are the solution of the most vital question of the age—of the utmost importance to the entire human race.

No End to the Variety

Wonderful combinations and delightful menus may be prepared with these foods as a basis and luncheons or dinners in several courses be charmingly served, utilizing them so variously in preparing the different viands that their original character may be concealed without impairing their valuable properties in the least.

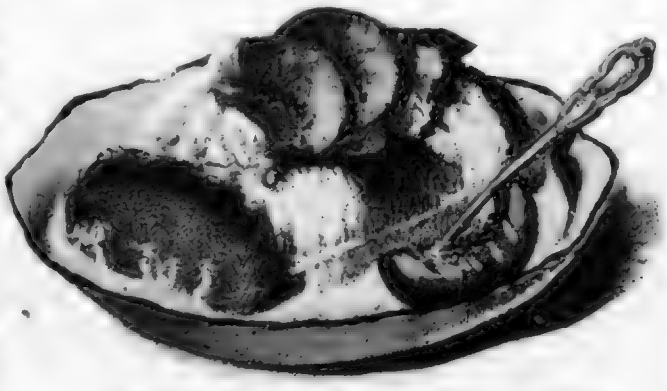
Served with cream and sliced peaches they form a delicious prelude to a breakfast, or with only cream they may become a main feature. Made into toast, they may be served with various vegetables, such as asparagus or mushrooms, and if cut into the form of baskets, by scooping out the upper portion, they are admirable for serving peas, oysters, chicken and many varieties of flaked fish. In fact, there are so many palatable ways of serving these biscuits and triscuits that the limit is only bounded by the cookery book and the ingenuity of the housewife. A hungry man will make an entire dinner out of this simple fare which his wife may offer in tempting ways, and will rise up and call her blessed.



FOR BREAKFAST, WITH MILK OR CREAM

For a Contingency

Always ready for emergency purposes, these varieties of prepared food offer the greatest opportunity for time-saving that the housewife knows. Take, for instance, the little supper after the theatre. The cook is having her evening out, and there is nothing ready, but lo, in a jiffy the hostess may find in her pantry, convenient to her hand, the cheese and the shredded biscuit, and all the demands of appetite are satisfied. In fact, such simple fare forms a most wholesome feast.



PEACHES AND CREAM—A DELICIOUS DESSERT

A Boy's Breakfast

Is more important than a boy's books. One helps to build the body—without which there can be no mind. The boy thinks with the gray matter of his brain. This gray matter is built out of the phosphorus in the food he eats. The outer coats of the whole wheat berry are rich in the phosphates, which are discarded in the making of white flour.

In SHREDDED WHOLE WHEAT you get all the rich, flesh-forming, muscle-making elements stored in the outer coats of the wheat berry, made digestible by the shredding process.

SHREDDED WHEAT is the cleanest, purest food made on this continent—contains more nutriment than meat, is more easily digested, is more economical. It contains no chemicals or fats, is not "treated" or "flavored" with anything; no "secret process"—our plant is open to the world; nearly 100,000 visitors last year.

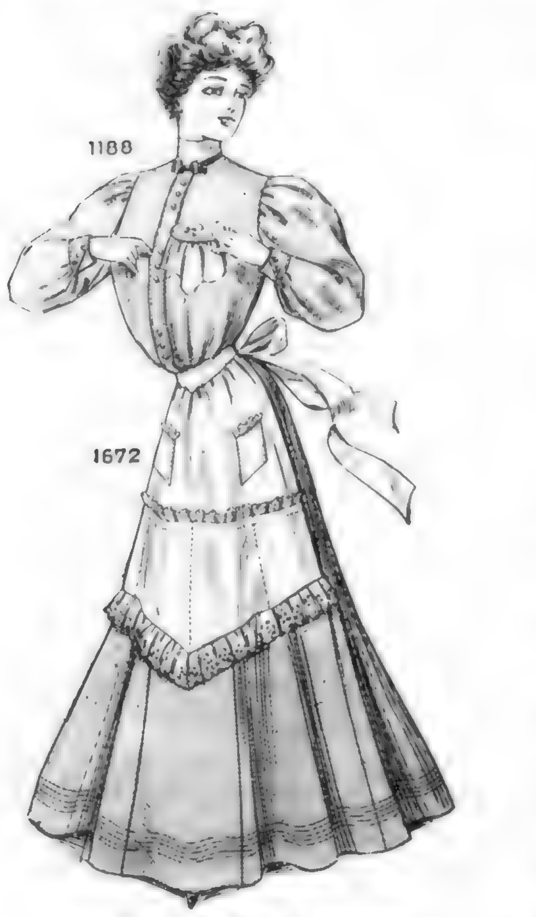
If you like SHREDDED WHEAT BISCUIT for breakfast, you will like TRISCUIT as a Toast for luncheon or for any meal as a substitute for white-flour bread. An ideal food for flat dwellers, light housekeepers, campers, for picnics, for excursions on land or on sea. The best of all wafers for chafing dish cookery.

The "Vital Question Cook Book" is sent free for the asking.

THE NATURAL FOOD CO.,
Niagara Falls, N. Y.

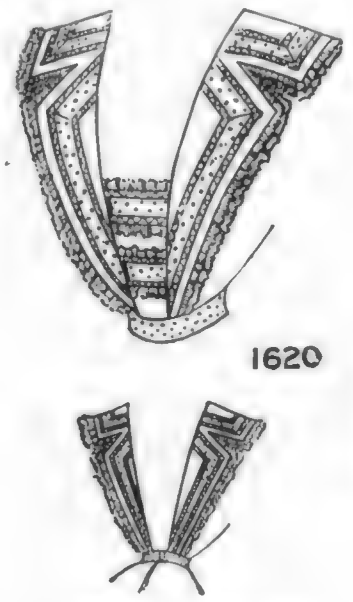
More Aprons

For Morning, for Afternoon, for Kitchen, for Parlor, for Sick Room, for Sewing Room, for Studio, for School



No. 1672. Ladies' Fancy Work Apron

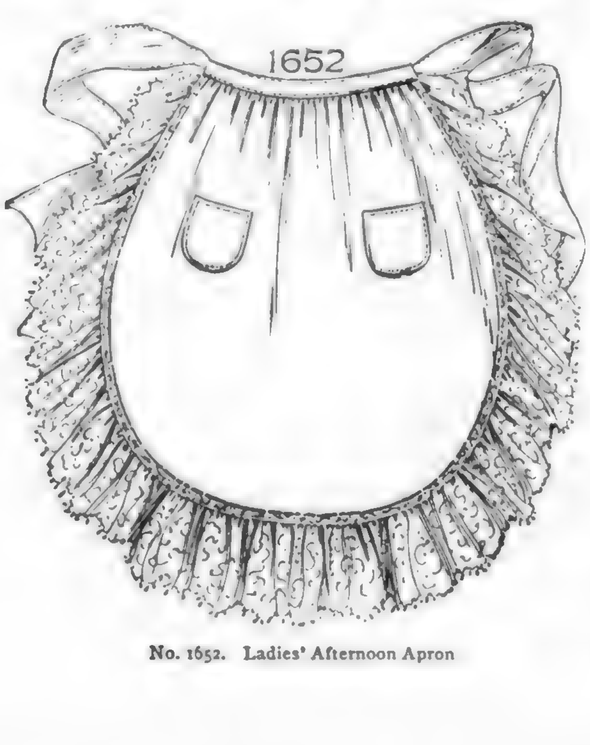
Aprons are much more in evidence abroad than with us. No school girl goes without one, and young ladies at home always wear dainty little work aprons in the afternoon when they sit down to their embroidery, or large ones for garden, kitchen or studio. We wear aprons chiefly in the kitchen, but the fashion is growing for their use at other times.



No. 1620. Bretelle for Apron

We give here a new pattern for a useful work apron.

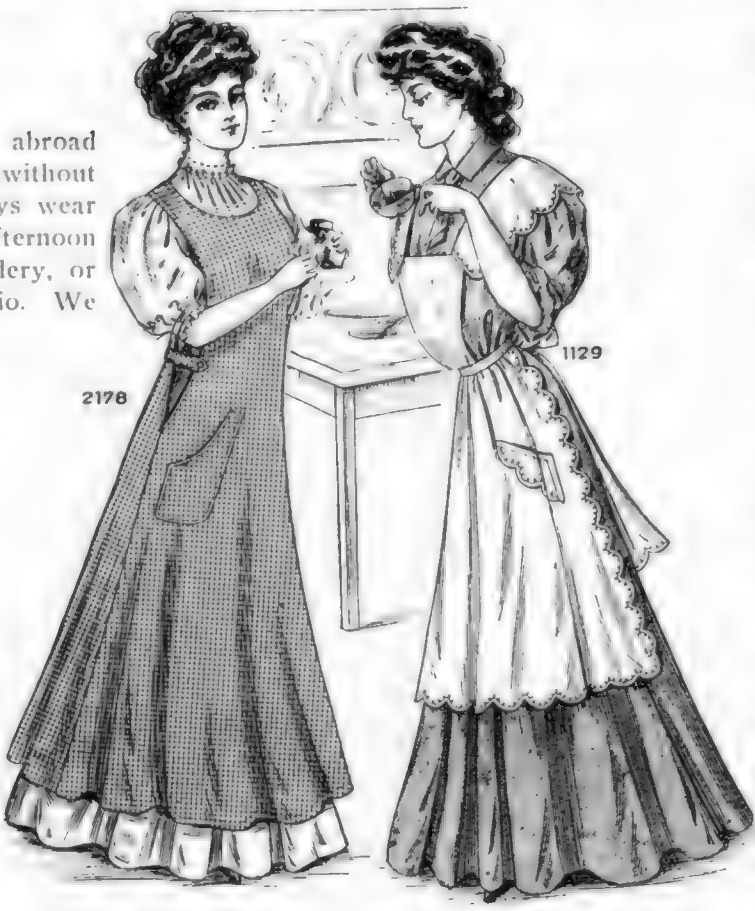
No. 2178. Ladies' work apron. Is cut without fullness over the bust and fastens at the back. It is made of check gingham, but if used for studio or laboratory purposes it should be made of black percale or sateen. Cut in sizes 32, 36, 40 and 44 inches bust measure. Size 36 requires 3 yards of 36-inch material. Price, 15 cents.



No. 1652. Ladies' Afternoon Apron

No. 1129. Ladies' protection apron is a most useful thing for wearing while dusting or attending to other household duties, and it is ornamental also. It has a bib and wide bretelles embroidered in large scallops as is the apron itself. Cut in one size, the medium measure, it requires 3½ yards of material 36 inches wide. Price, 15 cents.

No. 1905. Nurse's or housemaid's apron is made with deep fitted bib and bretelles that are trimmed with a graduated ruffle. It is cut for misses and ladies in sizes 14 and 16 years, and 36 and 40 bust measure. Size 16 years requires 4 yards of 30-inch material and 5 yards of insertion; size 36 requires 4½ yards of 30-inch material and 5½ yards of insertion. If made for maid or housemaid insertion is omitted.



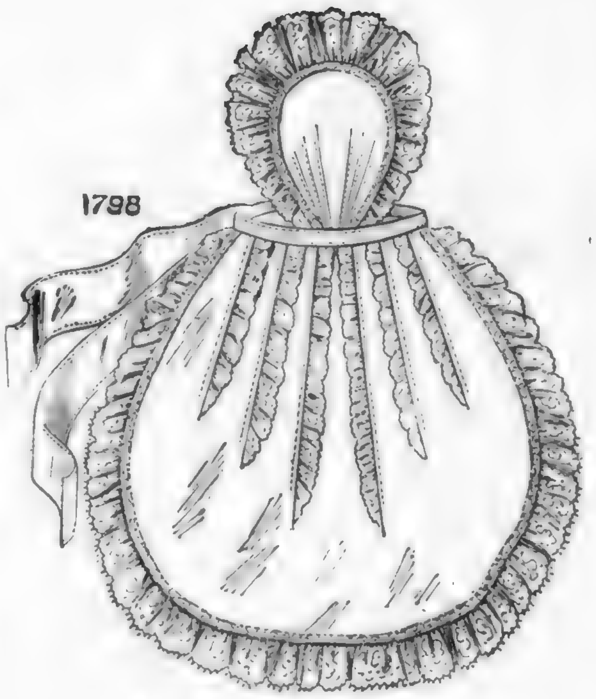
No. 2178. Ladies' Work Apron No. 1129 Ladies' Protection Apron

No. 1672. Ladies' fancy work apron has a double piece across the foot. This is divided into pockets to hold the work and two handkerchief pockets are set above these. It has a pointed belt and long strings of the material. The pockets and bottom of the apron have a frill of embroidery. Cut in one size only, it requires 2½ yards of 27-inch material and 3 yards of lace. Price, 10 cents.

No. 1652. Ladies' fancy apron is suitable for wearing in the afternoon when at work in the parlor and when the pocket apron would be cumbersome. Cut in one size only, it requires 2 yards of 36-inch material and 3 yards of embroidery or lace edging. Price, 10 cents.

No. 1798. Ladies' fancy apron is made with a bib, and is more elaborate than the other. Both these last may have ribbon strings if preferred and are appropriate for girls' nice school aprons. No. 1798 is cut in one size only, and takes 2¼ yards of 36-inch material and 7½ yards of lace. Price, 10 cents.

No. 1620. A pretty bretelle model to put with a fancy apron. It would also make a proper addition to any long full apron that with it becomes a housemaid's afternoon apron. Cut in one size, the bretelle requires ¾ yard of 36-inch material. If made of silk to accompany a fancy silk apron it needs 1¼ yards of silk. In either case it takes 5½ yards of insertion and 3 yards of edging. Price, 10 cents.

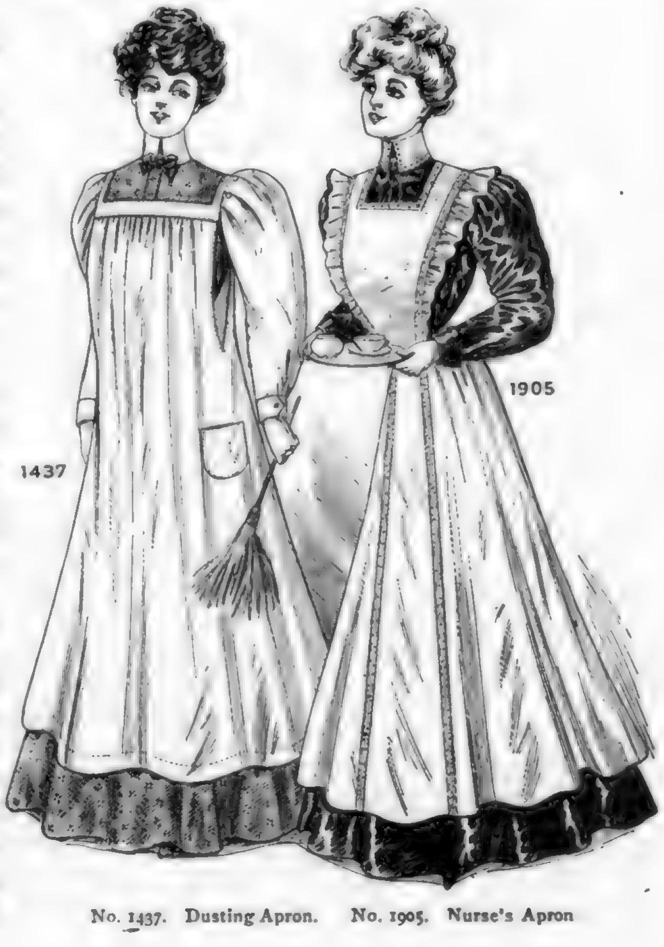


No. 1798. Ladies' Fancy Apron

No. 1437. Ladies' dusting or studio apron, with sleeves, squared neck and pockets. This is one of the most useful of all aprons for the purposes named. It is not good for kitchen work because its fullness gets in the way in bending about, but for dusting it is just the thing to slip on over any dress, however nice, and so make the wearer ready for work. When used for the studio the pockets are especially useful, and they could be made even larger. It is cut for misses and ladies in sizes 14 and 16 years for the former, and 36 and 40 inches bust measure for the latter. Size for 14 years requires 4½ yards of 30-inch material; size 36 takes 5 yards of the same material.

Materials for Aprons

Of course, fancy aprons should be made of delicate materials. Silk is very pretty for those trimmed with lace; old ladies think a great deal of a nice black silk apron. Fine lawn is suitable for nice house aprons, and the finest muslins, dotted Swiss or embroidered sheer stuffs may be used for fancy or afternoon aprons, trimmed with lace or embroidery. Then there is gingham or percale for kitchen wear.



No. 1437. Dusting Apron. No. 1905. Nurse's Apron

TALKS TO OUR GIRLS

By FLORENCE JACKSON STODDARD

Readers of the PICTORIAL REVIEW desiring any information in regard to any paragraph on this page should enclose a stamped envelope for reply and state the page and date. Queries from girls will be carefully answered.

NOW the time of the year has come when we can enter with all earnestness into our duties. The heat and debility of the Summer are passed, the terrible cold of Winter has not come. Autumn, as much as Spring, is the season of return to activities, the season of energy and of hope in the result of honest effort.

Let us then, dear girls, take up our Autumn work, whatever it may be, resolving that we will in this coming season accomplish all we can that will be helpful to others; that we will, as Charles Kingsley advised so long ago:—

"Do noble things,
Not dream them all day long."

For we have, believe me, golden opportunity and we must use it well.

THE POETRY OF LIFE

Perhaps you girls do not realize how much there may be before you when you begin a new school term, or business year or social season. Beginnings are hopeful things; if we can make the going on and the end in keeping, we shall have lived successfully even if we never win fame or fortune.

I am not going to bore you with preaching, nor shall I quote overmuch poetry to you, though I feel, to my heart's core, how lovely and poetical your young lives are and may be always if—*if you will let them*. And I want to induce you to let them be so.

Do you know what poetry really is? Why, it is just the harmoniousness of things,—of all things; not of words and rhymes only, but of acts and thoughts. Life would be all harshness without the sense of and wish for poetry that all people have even when they don't know they have it. Poetry is like music; they are in fact complementary to each other; they soothe nerves and smooth roughnesses. Think how a gentle word or kind look will make a dark day seem almost bright to you. It is this sort of poetry I mean that we need to keep in our daily lives, and it is the young girls who *look* so sweet that can help most largely to keep this treasure.

HARMONY—HOW TO MAKE IT

Most of you take music lessons; some of you take harmony; some study art and are taught that beauty is poetry. So it is, and as you are taught in these pages to make yourselves beautiful—your clothes, your hands, your hair, and all about your outer selves—you should have some little word given you about study to gain or keep beautiful natures that will help you to make harmony wherever you are.

In this re-commencing of the season's routine of work or pleasure let us give, then, a little thought to how we can best use our opportunities and means, and how we may cultivate an amiable, sweet spirit. One precious thing we must be careful of, too, is *time*. Life looks long before you girls, but it is all too short to waste any of it. I don't mean we are not to take time for pleasure, or that we must work every instant. I only mean that *whatever* we do, work or play, we should do in the best possible way, so that a gain will come to somebody if not to ourselves.

If you do not know or do not remember what one of our sweetest American poets has said of this, let me quote it for you:—

"Forenoon and Afternoon and Night,
Forenoon and Afternoon and Night,
Forenoon and Afternoon and—
what?
Make this Forenoon sublime,
This Afternoon a psalm,
This Night a prayer,
And Time is conquered and thy
crown is won!"

When the late Edward Rowland Sill wrote those words I am sure he was thinking of how precious is time and the chance of making our lives harmonious and keeping out of them the ugly and disfiguring thoughts which induce ugly deeds.

You see, if we make the forenoon of every day busy and full of earnest effort, in honest purpose, we shall have conquered ourselves, our littlenesses, and laziness, perhaps, and impatience and thus have done something towards what is divine. Then if through the afternoon we continue our avocations in the same spirit we can feel joyous enough to sing as David did:—

"My heart rejoices in good work," which is a psalm, and our rest at night, in hope of doing well on the morrow in our own parts, becomes a prayer for grace and strength.

Perhaps you will think all this that I have said is too fine to be practical; perhaps you will feel impatient at not seeing on this page something about complexion clearers and hair curlers, or society advice. Such things you will find in abundance in other parts of the magazine.

THE REAL THING

On this page I want to talk to you of that which concerns a girl most deeply, whether or not she needs to think of her complexion or of curling her hair; whether she finds her society in a palace or a hovel, in a great city or in a desert; whether she is of my own race or color or creed or of different blood and faith. For I have lived all over the world girls, and what I have seen of people has shown me that we are all human beings who can be happy or miserable and who need each other's sympathy and help. And we women, old or young, need each other especially.

I am writing this for all girls. Of course the American girl comes nearest to me, yet—let us pause and ask ourselves. What is an American? You all know that the people the discoverers of America found here were savages, whom they called Indians These Indians were the *real* Americans. Now all of us who are now Americans are the descendants of those who came to the New World because they were unhappy in the Old World, and who drove out the real natives of the country and took their lands. Thus our ancestors were from all the nations of Europe and from Asia and Africa, so we are now a race of many nationalities. This should make us sympathize with foreigners who come here now.

Sometimes we do not sympathize but let us try to do so and help to make these strangers happy in our land. Let us discourage all terms of reproach flung at them and bitterness of feeling that rises against them, so shall we help on in that way national growth and universal good will.

Let us "be careful to entertain strangers" for we "may thereby entertain angels unawares."

May we not try, then, beginning now, to find a way to keep and make harmony all about us, and each month if I can help any of you girls to puzzle out her own way of accomplishing this, I shall be glad if you will write and ask me. A self-addressed stamped envelope will insure an answer. I shall talk on this page of all the concerns of girls who are striving to do well and use well all the good chances that come to them in this the Springtime of their lives.

Three Wonderful Bargains in Women's Wear.

This Suit, Coat or the Furs will be sent to you with our positive guarantee of **absolute satisfaction or money back, including express charges both ways.** This guarantee is made possible by us only for the reason that we know we are offering these beautiful high-grade New York styles at at least **one-third less** than their actual value. This guarantee insures you positively against the loss of one penny in ordering. Read the detailed descriptions—send in your order **to-day.**

CATALOGUE FREE
Fall and Winter Catalogue containing everything in the Woman's Wear, mailed FREE. Write for it to-day.

No. 69 x 4. This extremely high-grade Fall and Winter Suit is the very latest New York Model, made of that stylish material known as **"men's wear mixture"** in a handsome broken plaid of Oxford gray coloring.

The Jacket is made the new pony style, 24 inches long, with notched back and front; trimmed with fancy braid and best quality velvet, finished with covered buttons of the same material as suit. Has semi fitted back and is satin lined

The Skirt is the newest Fall model, plaited at front, back and centre sides, and hangs beautifully.

This is positively the greatest value ever offered in a high-**grade suit.** It could not possibly be duplicated **for less than $22 00.** Our special price . . . **$15.75**

me style in black or blue cheviot, best quality, $16.75.

Sizes 32 to 44 bust measure, length of skirt 37 to 43 inches. Give size and color when ordering.

No. 69 x 4 $15.75

GENUINE BLACK LYNX FUR SET FOR $8.50

No. 61 x 4. This beautiful **Genuine Black Lynx Fur Set,** shown with Suit Figure, consists of a 60 inch throw scarf and extra large 16 inch pillow muff; both are satin lined, the muff finished with silk wrist cord. Fashion dictates that **black lynx** fur will be the most stylish and popular this season. By taking the entire output of one of the largest manufacturers we are able to offer this magnificent set **as long as this lot lasts** for **$8.50.** This is actually less than **one-half** the value of this set.

If sold separately the price of muff is $5 or the price of scarf is $5. Order **at once** one of these magnificent sets.

No. 61 x 4 $8.50

No. 10x4 $9.50

No. 10x4. This Extremely Stylish Coat is 50 inches long, and made of fine quality of **lustrous black English Kersey;** full loose back and double breasted front. Collarless style, elaborately trimmed with fancy silk braid and velvet. Leg-o'-mutton sleeves plaited and braid trimmed at cuffs, finished with velvet buttons. **For a 50 inch length genuine black English Kersey coat cut in the most approved up-to-date New York style** it is the greatest coat value ever offered. Sizes 32 to 44 bust measure.

Price $9.50

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No. 3 Bust Measure 40-45, .75 No. 4 Bust Measure 45-49, 1.00
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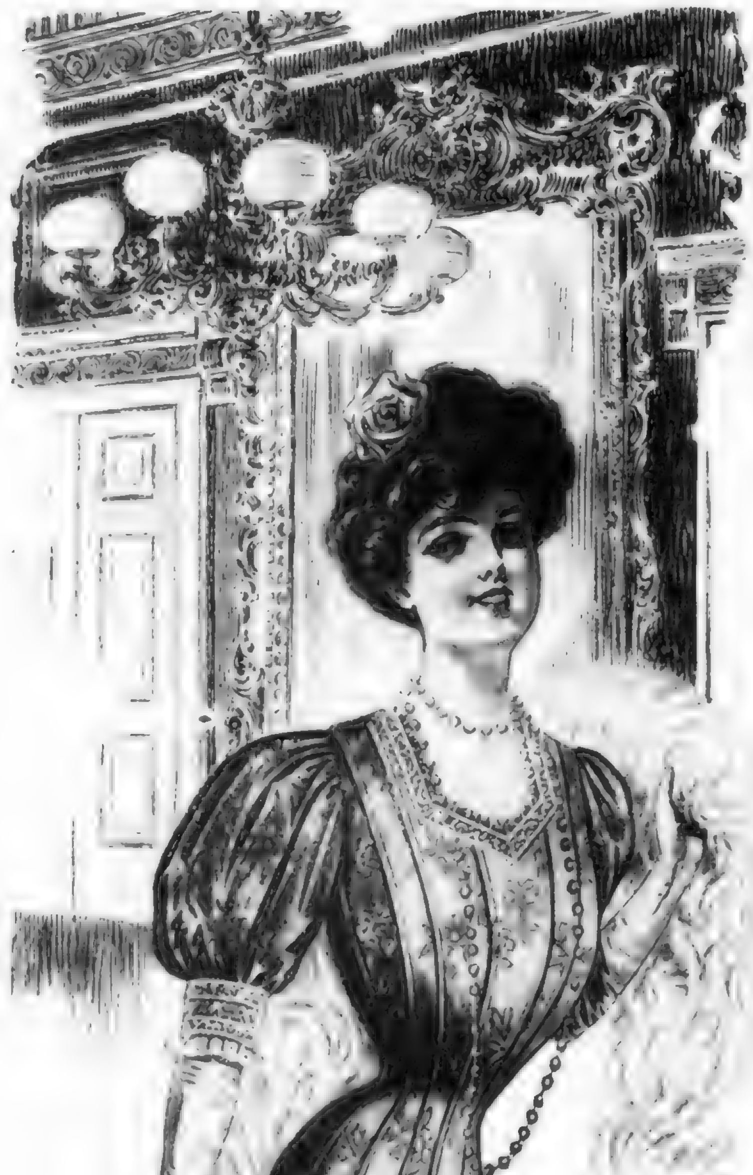
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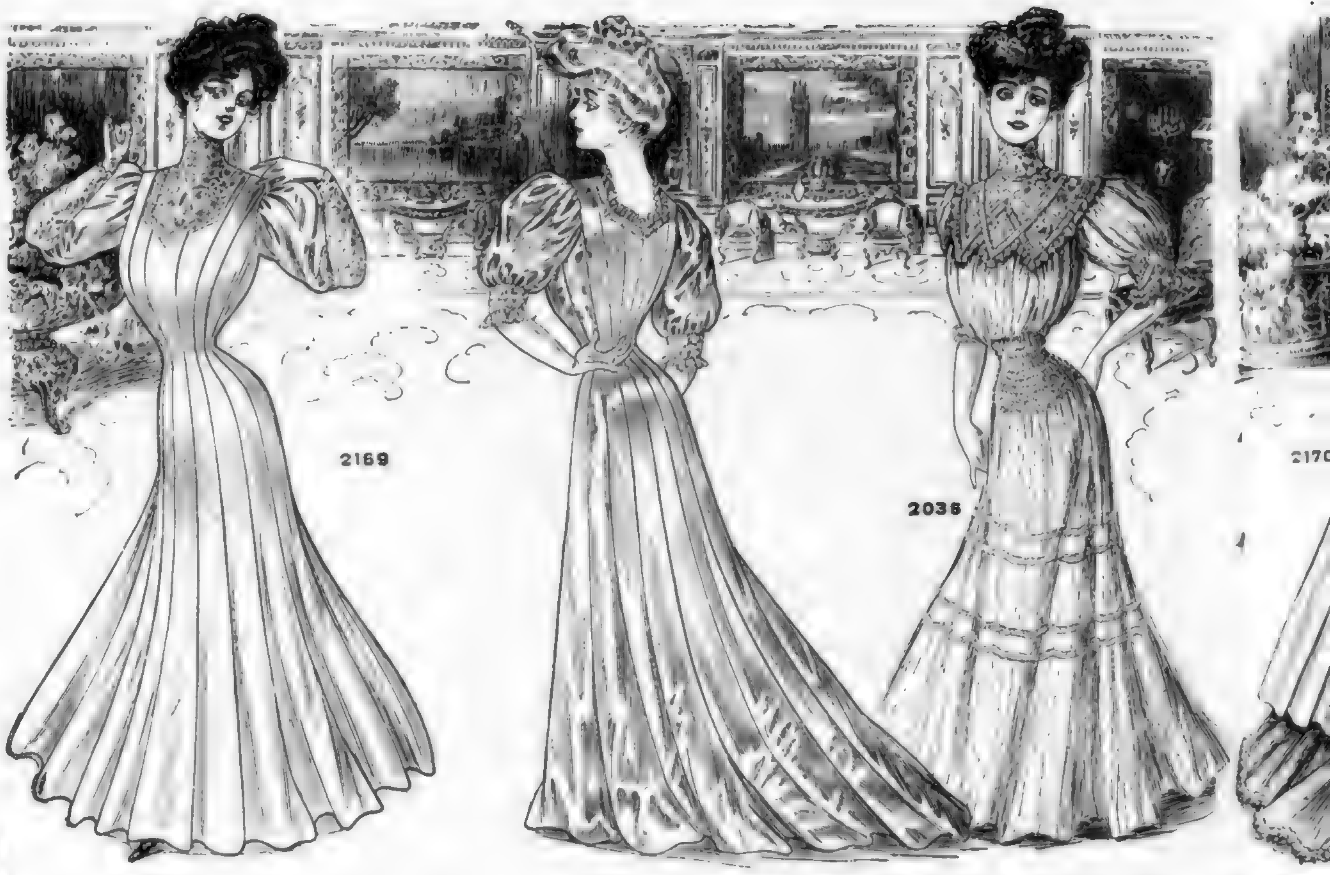


FOR THE SEASON'S SOCIA

Evening Gowns with Beautiful

Tissue Paper Patterns of These Designs, 15 cents for Each Number.

No matter how little one intends to take part in social functions there are always a few which one likes to attend through the season, and possibly a few more one would go to if a proper costume were ready at the time. Now it is not so difficult to wear a proper costume if one has a long coat, and the coat can be so made as to be appropriate for plainer occasions as well. The woman who intends to take active part in society's doings wants, of course, a suitable outfit, and we offer on this page some handsome models and useful suggestions.

No. 2169. Ladies' princess dress of heavy brocaded satin with garniture of rich Venise point. The fitting of the gown is accomplished by tucks that extend to the shoulder and down the skirt nearly to the knee. The full, puffed sleeves are gathered to the armhole and to a band at the elbow. This band is finished with a lace frill. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Size 36 requires 18 yards of 22-inch silk. The model allows for high or low neck, full length or short sleeves, and for sweep, round or regulation and walking lengths.

Another combination for this model would be heavy taffetas silk in black or blue, with white or gray silk linings and touches of color beneath a fancy galloon. With a high neck or a chemisette it could be used for a dinner or calling costume made of chiffon ladies' cloth, in a rich plum color, smoke gray, dark brown or even lighter tints of gray or tan. An elegant reception dress for a matron is a princess velvet, and this needs only as garniture some rich lace.

No. 2036. A dainty gown for a young débutante is this model. It is made of silk striped chiffon, with a yoke and ruffles of Valenciennes and lace insertions on the skirt. There is a silk foundation skirt, and the waist is lined with silk. Pale blue or pink chiffon, any of the soft silk mulls, or crêpe de chine would develop well in this model. Cut in sizes 32, 34, 36 and 40 inches bust measure. Medium size requires 10¾ yards of 27-inch chiffon, 1¼ yards of allover lace and 20 yards of insertion, with 6 yards of edging. Price, 15 cents.

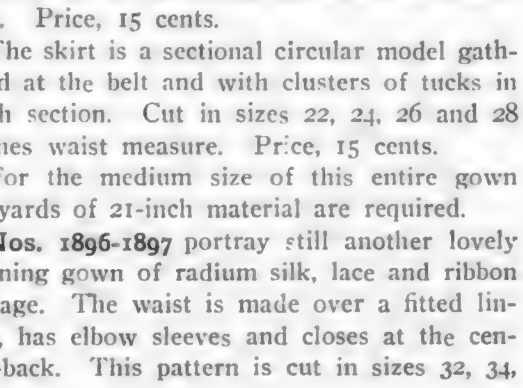
Nos. 1877-1878. This arrangement of models makes such a charming evening gown, also suitable for a débutante or a young married woman, that we cannot resist inserting it. As pictured, it is beautifully developed in mauve crêpe de chine, with pale pink ribbons on skirt and bodice.

The waist is made over a fitted lining and closes at the centre-front. The pattern is cut in sizes 32, 34, 36 and 38 inches bust measure. Price, 15 cents.

The skirt is a sectional circular model gathered at the belt and with clusters of tucks in each section. Cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.

For the medium size of this entire gown 17 yards of 21-inch material are required.

Nos. 1896-1897 portray still another lovely evening gown of radium silk, lace and ribbon foliage. The waist is made over a fitted lining, has elbow sleeves and closes at the centre-back. This pattern is cut in sizes 32, 34,


1877

1878

36 and 38 inches bust m
Price, 15 cents.

The skirt is a one-piece
model, shirred to yoke dep
to be trimmed with flour
illustrated. Cut in sizes
26 and 28 inches waist m
Price, 15 cents.

For the medium size of
tire costume 12 yards of
silk and 20 yards of 10-in
will be required.

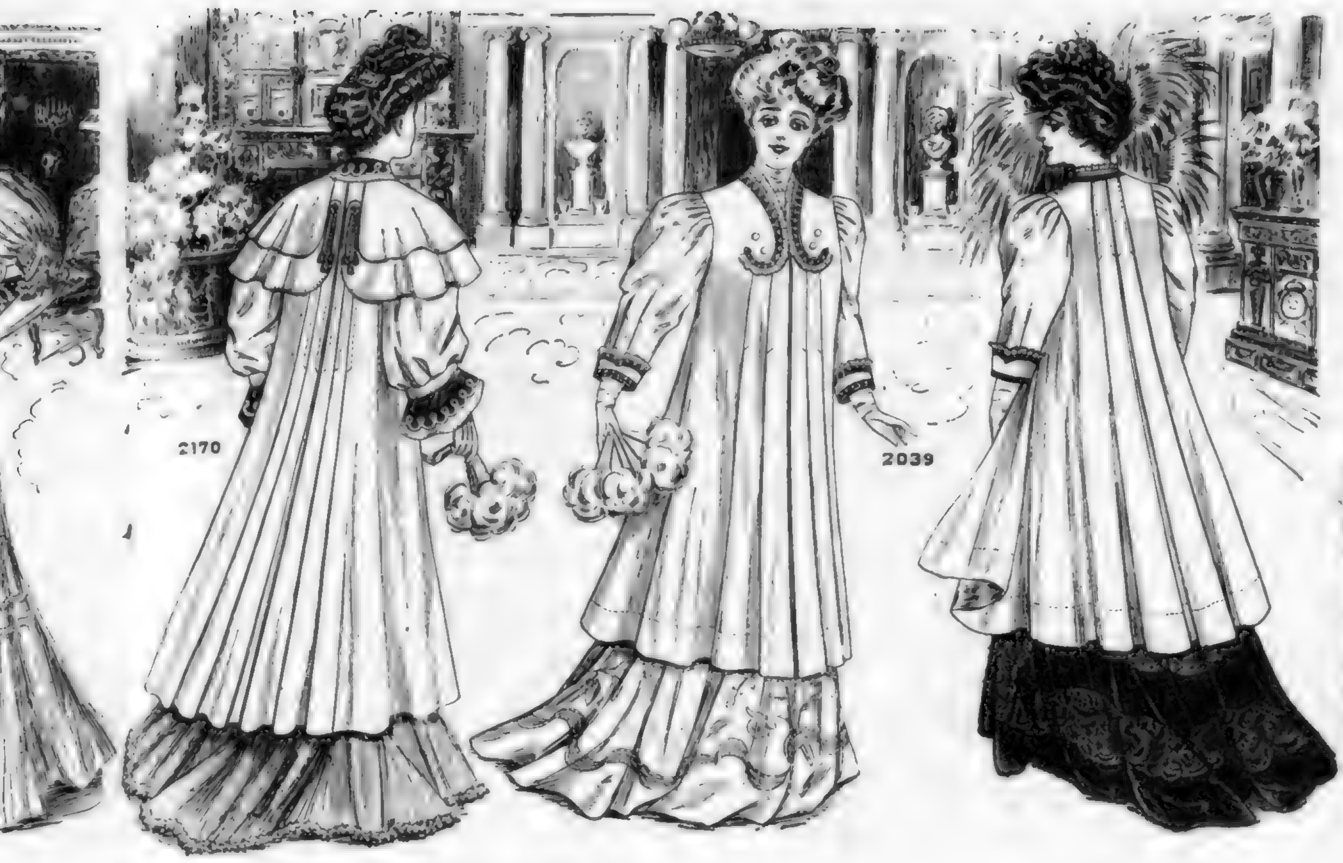
No. 2170. Ladies' oper
of dove gray chiffon ladies
lined with rose-colored b
satin and trimmed on coll
cuffs with deep old-rose
velvet, braided with gray s
tache silk ornaments and
trim the front and back
cape's edges are simply s
and beneath them at the b
deep plaits that give gracef
ness round the skirt are
to the waist. Cut in sizes
and 40 inches bust measure
36 requires 5 yards of
material and ½ yard of ve
the bias. Price, 15 cents.

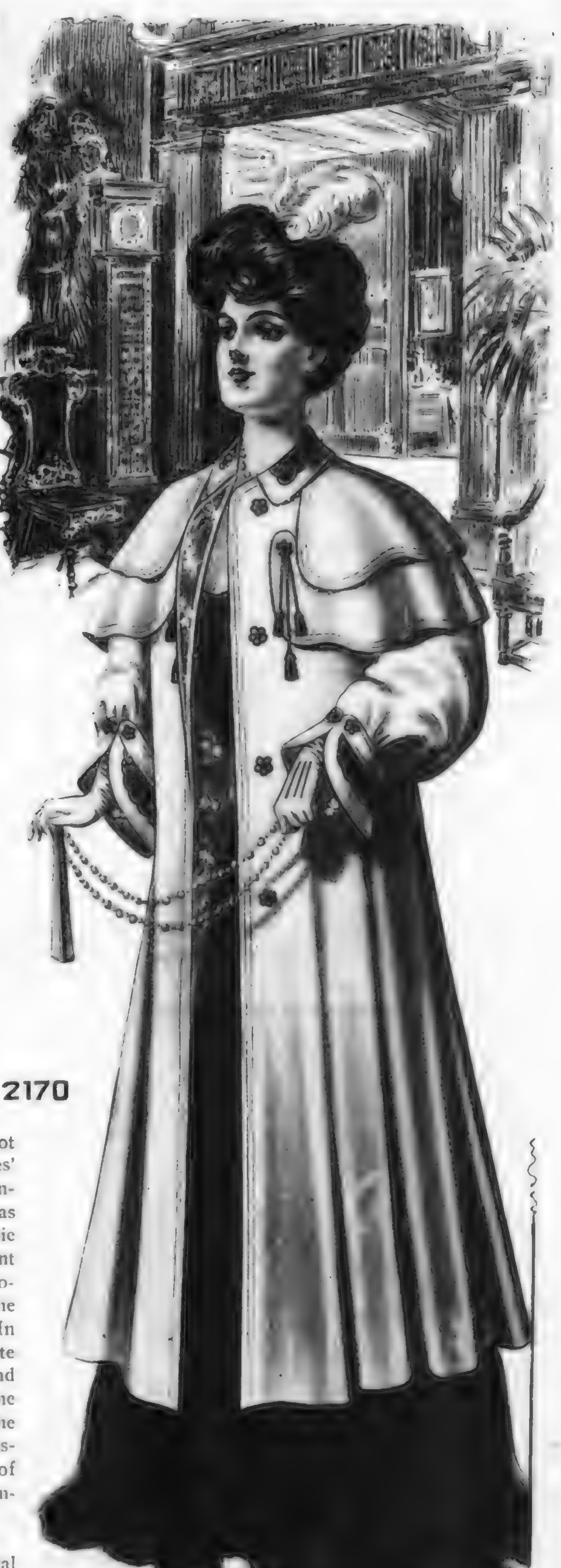
No. 2039. Ladies' thre
ter evening coat with three-
sleeve makes a nice garm
evening wear. In pale bl
netian cloth, lined with wh
it is a dainty as well as
garment. Tucks are laid
half yoke in front, and fr
neck at the back. Fancy b
silver galloon trims neck, y
sleeves. Cut in sizes 32,
38, 40 and 44 inches bust m
Size 36 requires 5½ yards
inch material. Price, 15

Variations in Opera Cl

Many are the variations
opera cloak or the long co
one who has once possessed
these garments will be
They are not expensive, fo
mode does not change so
to make them look out c

Beginning with the December Patterns, issued about November 1st, we will furnish free of charge with each





ON'S SOCIAL FUNCTIONS

autiful and Useful Long Coats

or Each Number. For Prices of Pinned Paper Patterns see page 7.

38 inches bust measure.
5 cents.

skirt is a one-piece circular shirred to yoke depth, and trimmed with flounces as ed. Cut in sizes 22, 24, 28 inches waist measure. 15 cents.

he medium size of this en-tume 12 yards of 21-inch l 20 yards of 10-inch lace required.

2170. Ladies' opera coat gray chiffon ladies' cloth, ith rose-colored brocaded nd trimmed on collar and ith deep old-rose colored braided with gray silk sou-lk ornaments and tassels e front and back. The edges are simply stitched, eath them at the back the its that give graceful full-und the skirt are stitched vaist. Cut in sizes 32, 36 inches bust measure. Size uires 5 yards of 50-inch and ½ yard of velvet on . Price, 15 cents.

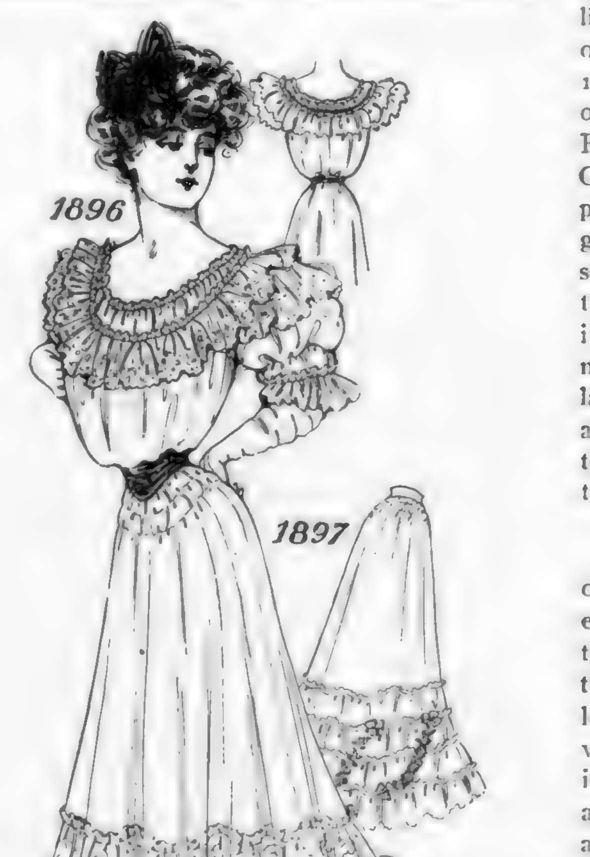
039. Ladies' three-quar-ing coat with three-quarter makes a nice garment for wear. In pale blue Ve-loth, lined with white silk dainty as well as useful . Tucks are laid under a ke in front, and from the the back. Fancy blue and lloon trims neck, yoke and Cut in sizes 32, 34, 36, nd 44 inches bust measure. requires 5½ yards of 42-terial. Price, 15 cents.

ions in Opera Cloaks

are the variations of the oak or the long coat. No has once possessed one of arments will be without. e not expensive, for their oes not change so fast as them look out of date.

A light-weight garment that is useful for Summer wear may be made to do service in the Winter by adding a padded lining.

Of the rich garments of this kind the daintiest are lace or chiffon made over chiffon, and again over silk, which may have for warmth some layers of padding, and has then for the inmost lining of all more fine plaited chiffon. In London this Summer during the season it was customary for ladies to go in quite democratic and American fashion by train or 'bus to an evening engagement, their pretty gowns covered with long coats. Formerly this traveling in evening gowns by way of the public conveyances was never seen in London, but the long coat and the imitation of American ways has brought the change even in conventional England.



Paris customs have always been more like our own, and into the omnibus or "Metro" (the abbreviation for the name of the underground railway, which is officially the "Metropolitan") jump the daintily clad little Parisians going to opera or ball or dance.

One thing the long coat does that the public onlooker may not like, is to conceal pretty toilettes' ornaments. To see these and innumerable lovely things one has only to go to the opera or Comedie Française in Paris, or to Covent Garden in London, or to the Metropolitan Opera House and all the good theatres in New York. In society plays the most up-to-date things are seen on the stage, and if the play is for another epoch one must find the pretty gowns on the ladies in the audience. Cloaks disappear then, and the accessories of the toilettes attract the most attention.

Old Ornaments Revived

Of late there has been a revival of fashion in regard to ornaments, especially jewelry, and this bids fair to continue. Old-fashioned brooches that have been used all Summer will be popular through the Winter to wear on black velvet bands with low cut bodices, the low cut implying, of course, that the bodice goes with a house or evening costume. This revival of a former fashion—the wearing of black velvet around the neck—followed naturally with the collarless Summer waist. Then the fastening of the velvet caused a search among laid away treasures for a brooch large enough to secure the band in its whole width. Almost every woman or girl has some old-time pin, a big cameo or amethyst or onyx, or perhaps a gold filigree oval with a cluster of coral grapes; or maybe a round of brilliants once a shoe buckle, or a great topaz set in silver. Any of these would be all the fashion now, and only needs furbishing up to be worn properly. A good many fashionable women who have no grandmother's pins to wear go to the pawnshops and buy the antique things that have lain unnoticed for years. It doesn't matter whether the brooch is fastened on the velvet in front or at the back of the neck, either way is fashionable.

When fastened in the back it admits of a larger and more massive design of brooch—or perhaps, if the ribbon is quite wide, two smaller affairs can be used.

e with each Pictorial Review Pattern a cutting guide and a construction guide. For full description see page 3

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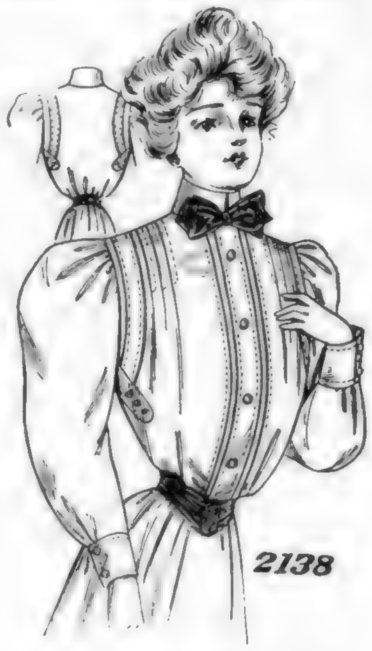
Modish Material for New Shirt-waists

Nothing more elegant than Viyella flannel has been offered this season for modish shirt-waist material. It comes in checks, stripes and plain colors of all tints and in moiréd, brocaded, and Persian designs. It can be had also in different weight. On this page we give models of practical waists for this material.

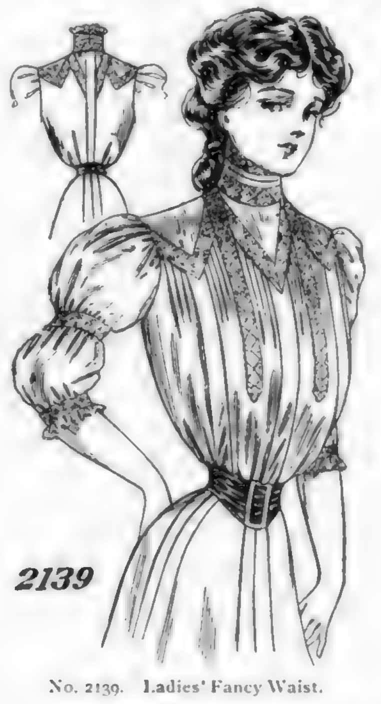
No. 2138. Ladies' shirt-waist without lining in checked Viyella. The applied straps are made of the same material, cut on the bias. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Size 36 requires about 3½ yards of 31-inch flannel and ¼ yard extra for the bias bands. Price, 15 cents.



2138

No. 2138. Ladies' Unlined Shirt-waist.

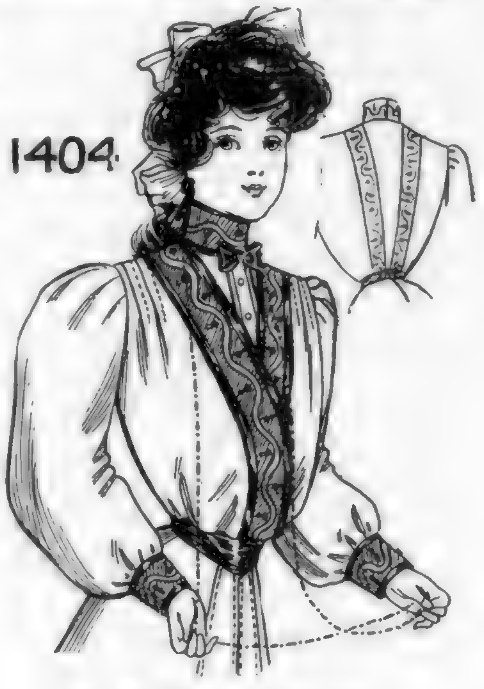
No. 1404. Misses' surplice shirt-waist with two styles of sleeve and to be made with or without lining, made of pale blue Viyella, with bands of its own embroidery. Cut in sizes 12, 14 and 16 years. Size 14 years requires 3 yards of 31-inch flannel and 3¼ yards of embroidery. Price, 15 cents.



2139

No. 2139. Ladies' Fancy Waist.

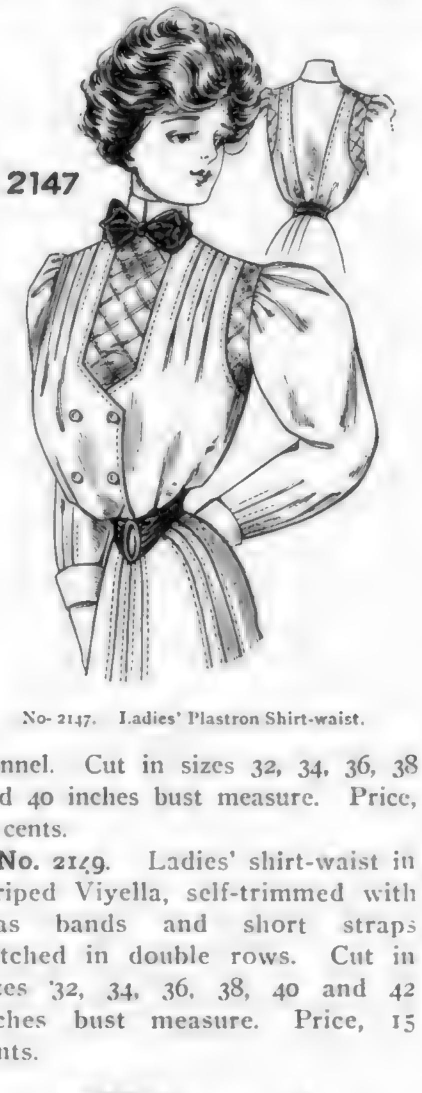
No. 2139. Ladies' fancy blouse, in heliotrope Viyella, trimmed with insertions of embroidery, and made with or without a lining. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires about 3¼ yards of 31-inch flannel, with 7 yards of embroidery. Price, 15 cents.



1404

No. 1404. Misses' Surplice Waist.

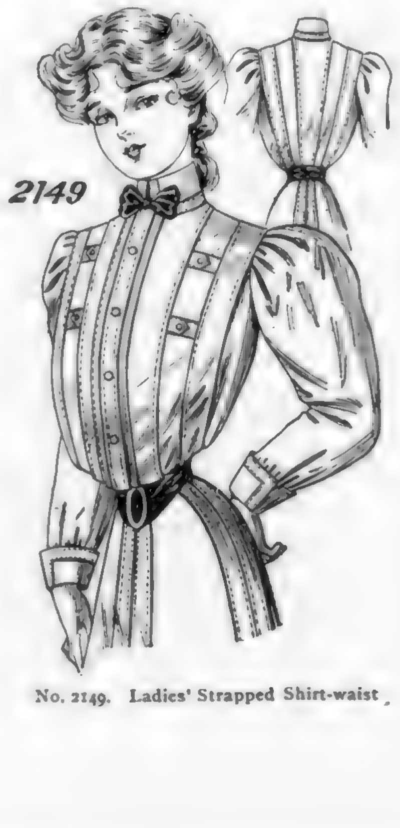
No. 2147. Ladies' shirt-waist in green Viyella trimmed with checked flannel. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.



2147

No. 2147. Ladies' Plastron Shirt-waist.

No. 2149. Ladies' shirt-waist in striped Viyella, self-trimmed with bias bands and short straps stitched in double rows. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.



2149

No. 2149. Ladies' Strapped Shirt-waist.

IN MOTHERLAND

CONDUCTED BY MILDRED K. SMITH

Readers inquiring for information concerning the paragraphs on this page should enclose a stamped envelope for reply and state the page and number.

TEETHING

MOTHERS have been so accustomed to attributing any and every ill that occurs in a child from the age of six months to eighteen months or two years to teething that they are slow to accept the statement that teething is a perfectly natural process and is but rarely the direct cause of the illness so often ascribed to it. It has been estimated that ninety-five per cent. of the troubles supposed to be the result of teething are due to other causes, and chief among these is indigestion, either stomach or intestinal.

It is much more soothing to the conscience of the mother to lay these disturbances to teething than to some error or carelessness in diet. As the child begins to creep about it is difficult to trace every disturbance to its proper source, as the child is liable to swallow small articles and to put everything in his mouth, thus getting more than the allotted "peck of dirt." It is safe not to attribute an indisposition to teething until every other possible reason has been eliminated.

Nearly all the remedies recommended and used to assist the process of dentition are futile. The custom of rubbing the gums with paregoric is to be deplored, as the child gets more opium in this way than it should have.

Where the gums become inflamed and swollen gentle pressure with the finger covered with sterile gauze is helpful in some instances, and there are cases where lancing becomes necessary. The practice of rubbing the gums with the fingers and handling the child's mouth unnecessarily exposes him to a chance of infection.

While teething is not directly responsible for much of the discomfort and illness that is generally supposed, it seems that the child is very susceptible at this age, so that it is never safe to relax one's vigilance in regard to feeding. It is often better to dilute the food a little more, to give the child more water to drink. Over-feeding is one of the chief causes of trouble at this time.

It is also prudent to guard against colds at this time, as a child seems to be peculiarly susceptible during that period.

NUMBER OF TEETH

The milk teeth are twenty in number and are cut in the following order, as a rule: First the two lower incisors, at six to nine months of age; the four upper incisors from eight to twelve months; the two lower lateral incisors and four anterior molars from twelve to fifteen months; the four canines, eighteen to twenty-four months, and the four posterior molars at from twenty-four to thirty months. While this order of appearance seldom varies, there is great variation in the time. Some children cut their first teeth during the fourth month, while many healthy children cut none before the tenth month. Dentition is apt to begin earlier in nursing infants than in those artificially fed.

CARE OF THE MOUTH AND TEETH

From birth the baby's mouth should be washed every morning with boiled water and a tiny piece of gauze over the finger.

EVENING

God bless the little hand that clings
So tightly to my own;
The tender little heart that brings
Its worship to His throne;
The little head upon my knee,
And the little lips that pray for me!

The first teeth should also be washed in this way until enough are cut to make it possible to use a brush, when a small soft one should be selected. This care of the mouth is important, as food retained in the mouth may ferment and be the cause of indigestion.

THUMB-SUCKING AND KINDRED HABITS

The habit of sucking the thumb, fingers, a rubber nipple or "baby comforter," as I believe these inventions are called, is not only an utterly useless habit, but one which may be positively harmful.

A properly trained, well-nourished baby will not cry for "something to suck on." The constant sucking between meals is injurious, as it excites an unnatural flow of saliva. With the nipple or "comforter" it often happens that it falls on the floor or is laid about carelessly here and there and when baby cries is snatched up and thrust into the infant's mouth, thus exposing him to infection from the germs it has collected. If one observes, it will soon be noted that the babies one sees suck on "comforters" are usually poorly nourished, and instead of attempting to keep the baby quiet in this way the proper food for the child should be sought. In addition to the direct menace to health from this habit, there is the possibility of disfiguring the mouth and the thumb or fingers in case these are continually sucked.

WEIGHING THE BABY

It is only by weighing an infant regularly that it can be definitely determined whether or not he is gaining properly. Scales especially adapted to this purpose are obtainable, but when on account of expense or for any other reason such scales are lacking, a good steel-yard will serve to indicate the weight satisfactorily for practical purposes in most instances. At birth the average weight of a female child is 7.16 pounds and of a male 7.55 pounds. The infant loses until the third day, but from that time there should be a steady gain and by the tenth day the baby should weigh as much as at birth. However, there is often a continuous loss of weight or a stationary weight until the infant becomes accustomed to his new food.

After the first week the infant should be weighed once a week until he is six months old, and then once every two weeks until one year old. During the second year, one weighing a month is sufficient if the child is healthy and properly nourished.

At the age of three months the average child weighs 12½ pounds; at six months 15¾ pounds; at the end of the first year the average child weighs nearly three times as much as at birth. While a child may not gain rapidly, he should gain steadily. During the first six months the average weekly gain should be at least four ounces; during the second six months he may gain slightly less.

It may be taken as a general rule that a child that gains regularly is thriving, unless he is fed chiefly on carbo-hydrates. During the second year the child should gain about six pounds.

A SERENE ATMOSPHERE

The effects on an infant of nervousness and ill-temper in attendants has been hinted at before, but deserves more attention than is usually given it.

A very young infant, one even two or three weeks old, is susceptible to the unsettled atmosphere that a nervous, fussy individual carries with her. All those who are thrown much with children recognize that the latter immediately reflect irritability in their elders, especially in mother, nurse or teacher.

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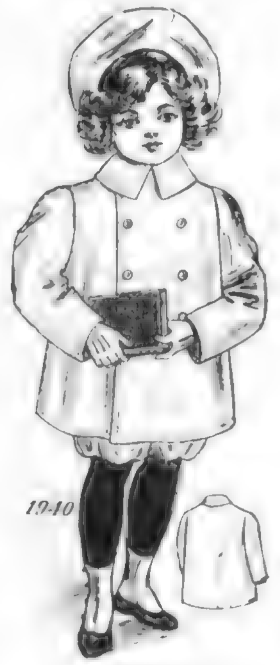
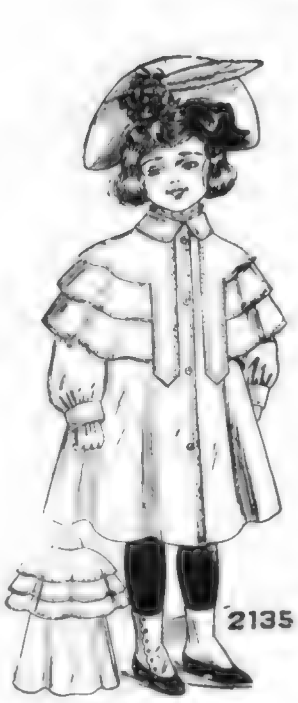
Clothing the Little Folks



1940

1940. Boys' Reefer



2135

2135. Girls' Coat

The needs of the little folks keep designers as well as mothers ever busy. For the nursery and the kindergarten age we offer a collection of good models on this page.

No. 2188. Child's dress for school made of blue French flannel in French waist effect. Cut in sizes 4, 6, 8 and 10 years; size 4 years requires 4 yards of 27-inch material. Price, 15 cents.

No. 2189. Child's one-piece dress of rough tan colored cheviot. Cut in sizes 2, 4, 6 and 8 years. Size 4 years requires 3½ yards of material 27 inches wide. Price, 15 cents.

No. 2177. Child's yoke dress with yoke of silk or cloth, ornamented with braid. Cut in sizes 2, 4, 6 and 8 years. Size 4 years requires 2½ yards of 36-inch material and ½ yard of lace or material for yoke.

No. 2190. Little child's dress of wash goods or light wool for cool weather. Long sleeves are finished in a band at the hand. Cut in sizes ½, 1 and 2 years. Size for 2 years requires 2 yards of 36-inch material. Price, 15 cents.

No. 1857. Child's Russian dress, an exceedingly pretty style for a cool weather costume when the temperature is still warm enough out of doors to make jackets unnecessary. Over the plaits a fancy braid is set in deep yoke length back and front. A leather belt is worn with lace trimming. Cut in sizes 2, 4, 6 and 8 years. Size 6 years requires 3¼ yards of 36-inch material. Price, 15 cents.

No. 1809. Girls' suit of coffee colored Venetian cloth. If a waist is wanted with the suit it can be made by model **No. 1451.** Cut in sizes 8, 10, 12 and 14 years. Size 10 years requires 4¼ yards of 40-inch material. Price, 15 cents.

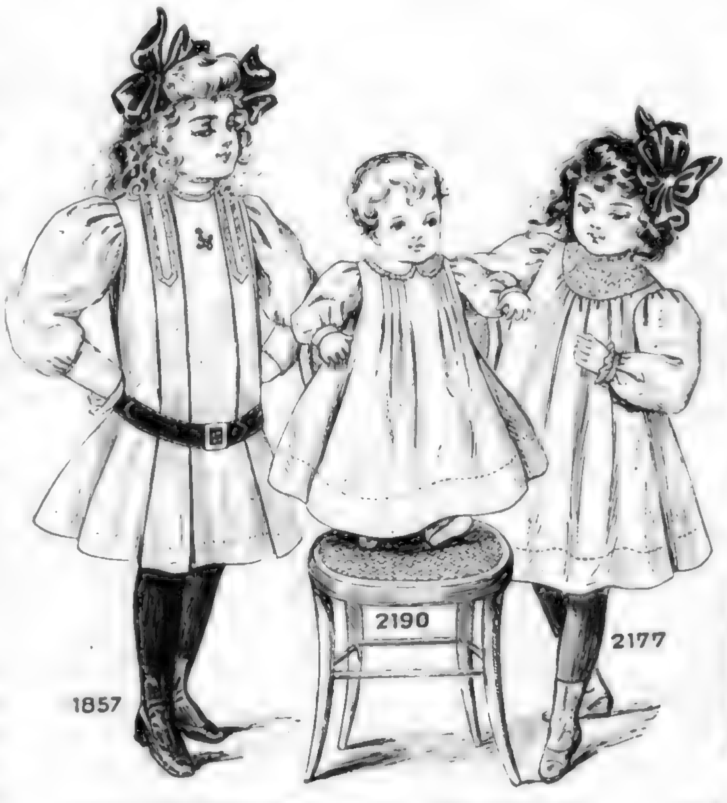
No. 1832. Girls' jacket suit of Scotch tweed. Cut in sizes 6, 8, 10, 12 and 14 years. Size 10 years will require 4 yards of 40-inch material. Price, 15 cents.

No. 1981. Girls' sailor suit in blue flannel. Cut in sizes 6, 8, 10 and 12 years. Size 8 years requires 3½ yards of 48-inch material. Price, 15 cents.

No. 1451. Girl's blouse that may be made to go with skirts of suits **Nos. 1809** and **1832,** to be worn with white chemisette and sleeves. Cut in sizes 6, 8, 10 and 12 years. Size 8 years requires 1¾ yards of 36-inch material and 1¾ yards of insertion. Price, 10 cents.

No. 2135. Girls' coat, having three capes and a roll collar. Cut in sizes 2, 4 and 6 years. Size 4 requires 3½ yards of 42-inch material. Price, 15 cents.

No. 2145. Boys' blouse suit, consisting of a box-plaited blouse with two styles of collar and knickerbockers. Cut in sizes 6, 8 and 10 years. Size 8 requires 3½ yards of 42-inch material. Price, 15 cents.



1857 2190 2177

1857. Child's Russian Dress 2177. Child's Yoke Dress
2190. Child's Tucked Dress

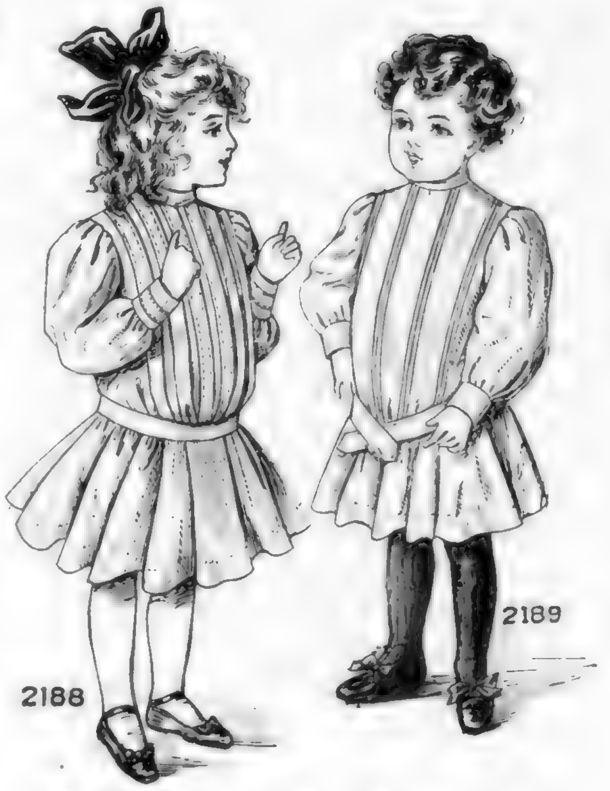
No. 2146. Boys' Reefer. Cut in sizes 6, 8, 10 and 12 years. Size 8 requires 1¾ yards of 54-inch material. Price, 10 cents.

No. 1940. Boys' reefer. Cut in sizes 4, 6, 8 and 10 years. Size 6 years requires 2 yards of 42-inch or 1½ yards of 54-inch material. Price 15 cents.

No. 2144. Child's Rompers, having two lengths of sleeve. Cut in sizes size 2, 4 and 6 years. Size 4 requires 3½ yards of 27-inch material. Price, 10 cents.

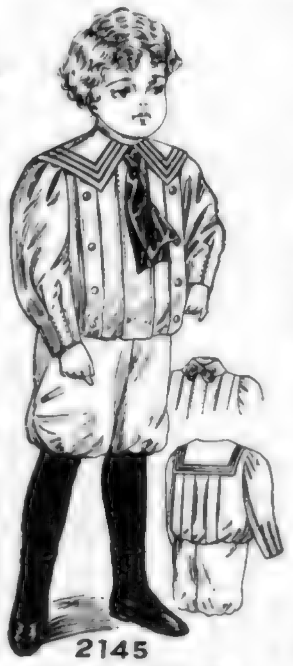
COOL WEATHER MATERIALS

There is an increasing disposition to keep children in light-weight materials for home wear however heavy may be the outer and the under garments. The latter cannot be changed with the weather as can the upper dress, and to insure against cold from over-heating, dresses of wash materials or light wools are more and more popular. These can also be more easily freshened than can heavy things. For any of the dress models given on this page, cashmeres, albatross veiling and light-weight cheviots, jacquard, percales, Scotch gingham or piqués would be satisfactory.



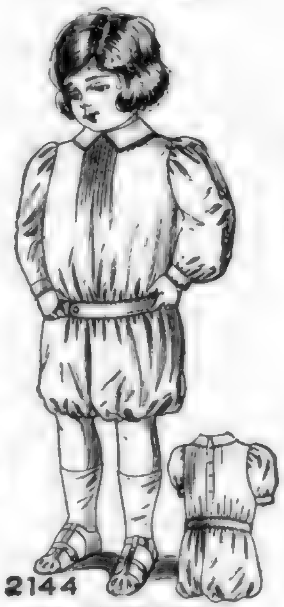
2188 2189

2188. Child's Dress 2189. Child's One-piece Dress



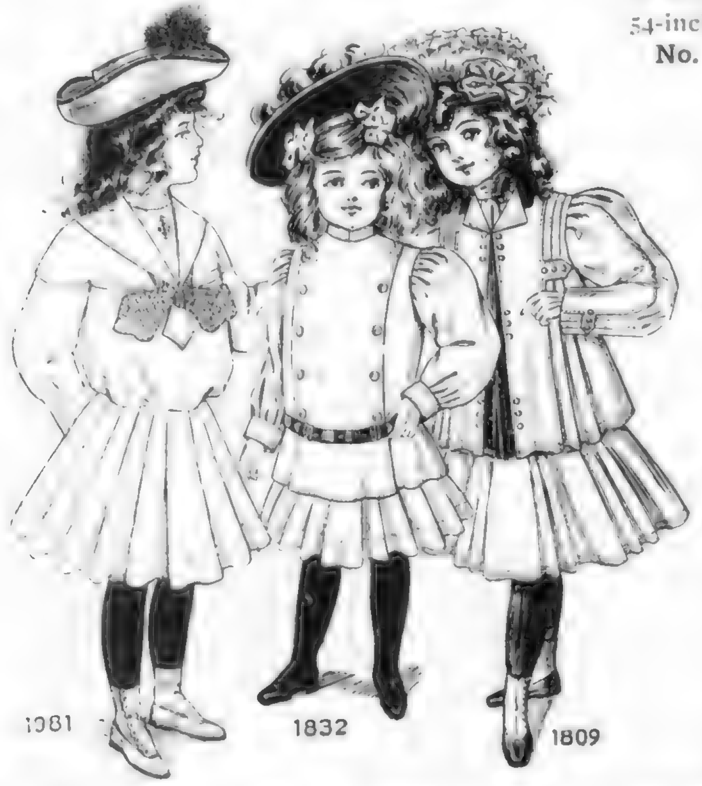
2145

2145. Boys' Blouse Suit



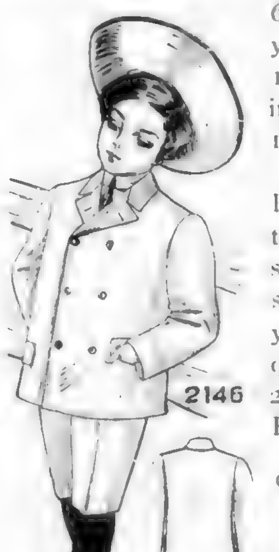
2144

2144. Child's Rompers



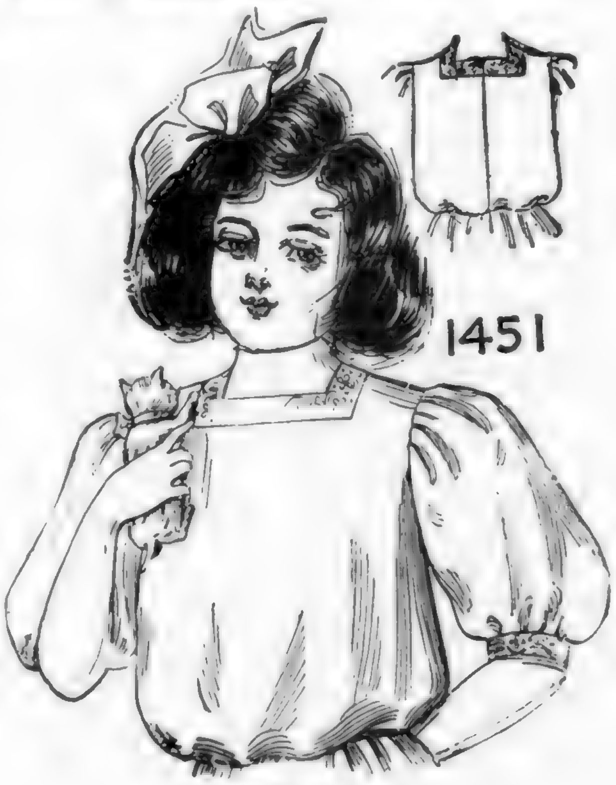
1981 1832 1809

1981. Girls' Sailor Suit 1832. Girls' Jacket Suit 1809. Girls' Walking Suit



2146

2146. Boys' Reefer



1451

1451. Girls' Blouse

THE OBJECT OF THE KINDERGARTEN

II.

Programme, Song, Story and Play

By F. K. G.

•"A happy childhood is an unspeakably pleasant memory."

BEGIN at the beginning, proceed in order step by step. Froebel, the founder of the kindergarten, likened life to the natural growing of the corn. "First the blade, then the ear, then the full corn in the ear." He held that each age had a completeness of its own, and that the perfection of the later stage can be attained only through the perfection of the earlier. Someone has said in reference to education: "A gardener bestows most care on the young plants." And it was for the "young plants" Froebel planned his child-garden—a place where little plants could be nurtured and developed by means of play, child-like work, and constant exercise in doing, and right doing; intrusting them to the care of the kindergartner, whose calling is threefold—as gardener, guardian, and playmate—and who, if her ideals are high, will endeavor to become little with the little one, being led by him, and increasing in stature with him.

The most natural employment of childhood is play, and this constitutes the beginning of education. The first development is always of the physical organs, and the natural form for the first exercise of the child's organs is play. Gentle guidance of it will gradually awaken its will, and soon what was at first imitative becomes creative, and it is always the creative instinct that is to be reached and vivified.

Yes, the spirit of the kindergarten should be that of joyous, happy play, songs and laughter; a place where play is work and work is play. For it is through the activity of play that work is made easy and the ends sought in the kindergarten are attained. The actions of a child are easily influenced for good or evil by play. For example:

One morning, while giving a lesson with Fourth Gift blocks, we made an oblong form which one of the children was asked to name.

"It is a table, a breakfast-table."

"Let us play they are all breakfast-tables," said the kindergartner. "I will come around and visit each one and see what the little children have to eat. What is on your table, Ruth?"

"Oh!" exclaimed she with great delight, "my children have candy, and ice-cream, and cake."

"Oh, my! Oh, my!" cried I, holding up my hands. "Poor little children; just think of their having such a very thoughtless Mamma, who didn't know how to give good wholesome food for breakfast! How can they ever grow big and strong on such food? What is on your table, John?"

"My children have oatmeal, and bread, and milk," said the wise father.

"Good," said I, in a tone of deep satisfaction. "Now here is a good sensible Mamma who knows what is best for her children."

"Oh," broke in Ruth, "my children's mother came into the room and saw what they were eating and took it away from the table."

This shows how easily a child, through play, can be directed.

It was for the cultivation of good and useful habits that Froebel invented his series of simple plays which he called "Gifts"; these, with the Occupations, Songs, Stories and Games, comprising the kindergarten system.

One of the most prominent characteristics of childhood is restlessness, and the kindergarten is rich in opportunity to do. From beginning to end it is one continuous do. "Activity is the law of childhood." "Let the child do and he will be happy." What do they do? you ask. They build, they construct, they make, they sing, they play games, they imitate things in nature, flying like birds, like butterflies, like chick-a-dees; they imitate in miniature the industries of the race—the farmer, miller, baker, carpenter, builder, blacksmith. In these can be taught the value and worth of all into which man puts his strength and mind and skill. An interest in the working world is aroused, and the child realizes to a small extent his dependence upon the laborer. "The child loves to work, if he is playing that he is working."

The spirit of patriotism is awakened, for the children love nothing better than to be soldiers, and when given a flag and in line they march around the room and across, in time with the music, singing one of the patriotic songs of the kindergarten, "America":

"Soldier boys, soldier boys, where are you going,
Bearing so proudly the red, white and blue?"

Or,

"Our country needs brave soldiers, brave soldiers,"

each verse introducing a new soldierly characteristic, it seems as though their very souls were thrilled with a desire for noble things, to be brave, obedient and strong.

In many ways can love, bravery, obedience and truth be emphasized throughout all the kindergarten days, but during the months of October (Columbus Day), February (Lincoln's birthday and Washington's), April (Froebel's birthday), these noble qualities may be accentuated. Stories of much value and interest may be told. The story of the flag and the meaning of each color, stories of brave people, of brave children, of brave animals. Stories where bravery and love and obedience are manifested. Stories are valuable at all seasons, and often a means of discipline. There are no weak or strong points that may not be reached if a story is skilfully told.

A little boy who had been blowing bubbles all the morning, tiring of play and suddenly growing serious, said: "Read me that thtory about heaven; it'th gloriouth."

"I will," said the mother, "but first tell me, did you take the soap out of the water?"

"Oh, yeth, I'm pretty thure I did."

The mother read the description of the beautiful city, with the gates of pearl. He listened with delight, but when she came to the words, "No one can enter there who loveth or maketh a lie," bounding up, he said, "I gueth I'll go and thee about that thoap!"

With the beginning of the kindergarten year, October, though sometimes September, we find the underlying thought helpfulness—the principal thought activity.

Nature-work abounds during the Autumn and Spring months. During the Autumn season we talk about Nature's preparation for Winter and man's preparation for Winter—the farmer. Numerous are the songs and games, and stories carrying out this work, all denoting action. For example:

"Come, little leaves," said the wind one day,
"Come o'er the meadows with me and play;
Put on your dresses of red and gold,
For Summer is gone and the days grow cold."

Finger plays of greeting and courtesy teach children to use their hands. The kindergartner should remember that at this stage imitation is used as an educative power and that the children are in the observing, active stage. The special day in the month is Columbus day.

During November the underlying thoughts are thankfulness, courtesy, and family love, appreciation of the work of the Creator. Topic: the farmer's work in harvesting, with talks about farm products—grains, fruits, vegetables, Winter vegetables. One of the songs carrying out the thought is:

(Continued on page 65)

Plush Pillow Top
GIVEN AWAY

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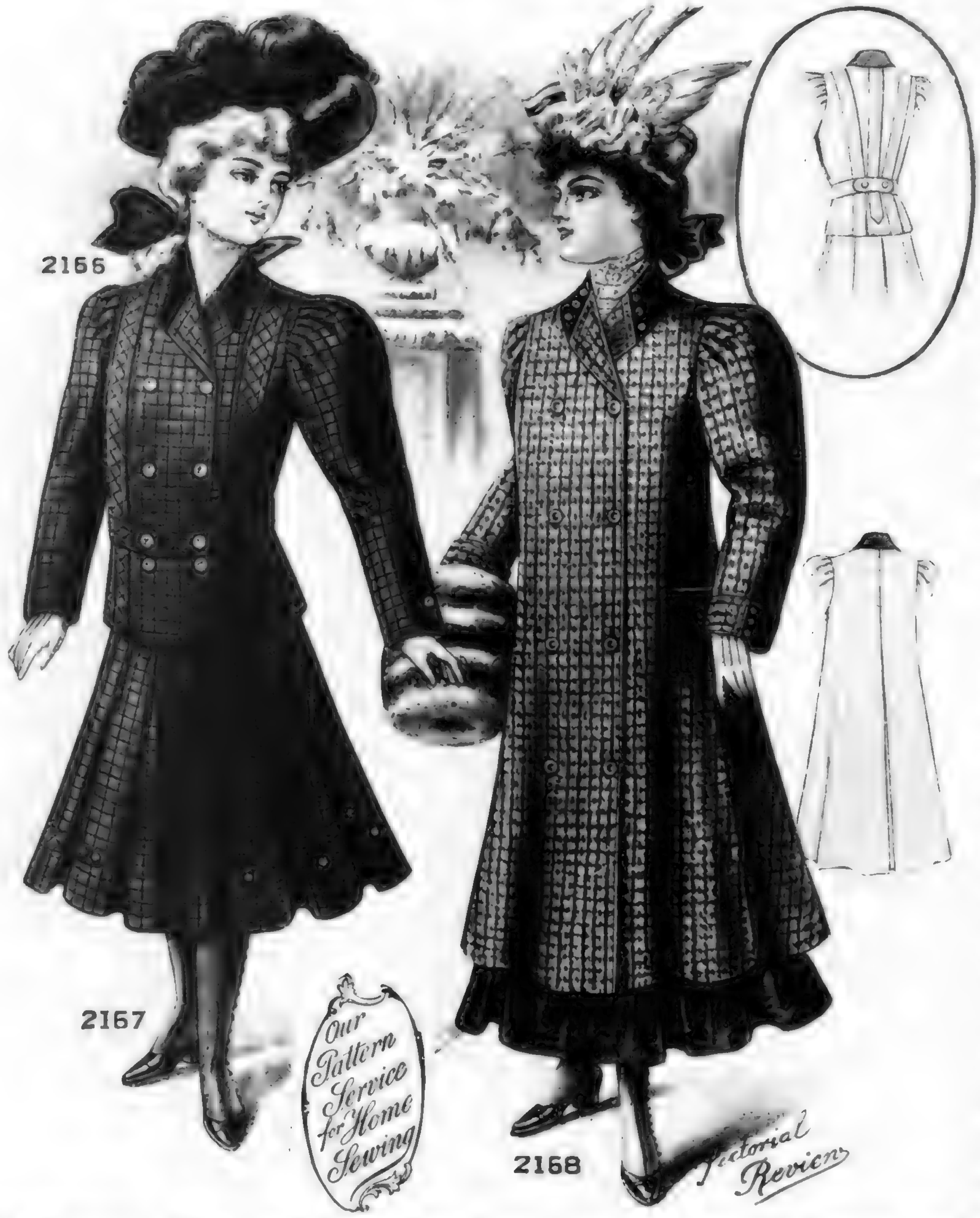
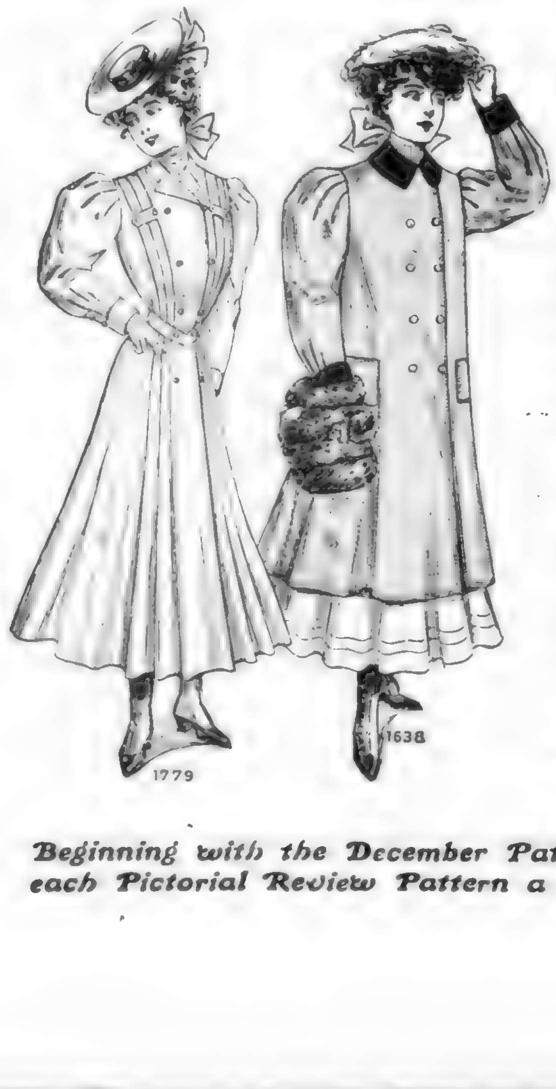
Misses' Fall Suits and Cloaks

Tissue Paper Patterns of These Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 7.


2166
2167
2168
Our Pattern Service for Home Sewing
Pictorial Review

No. 2166-2167. Misses' suit of cross-barred novelty cloth. The jacket, in Norfolk effect, is cut double-breasted, and is closed with outside buttonholes and buttons. Bias straps of the material are stitched on over the shoulder from front to back edge, and a bias stitched belt of the same fastens with two buttons in front, and is ornamented with the others at the back. The centre of the back has also a stitched band from the neck to below the waist, where it is pointed off on the jacket skirt. The collar is faced with velvet. The coat sleeves are very full at the arm-hole. At the hand stitching and a button finishes them. Cut in sizes 12, 14 and 16 years. Price, 15 cents.



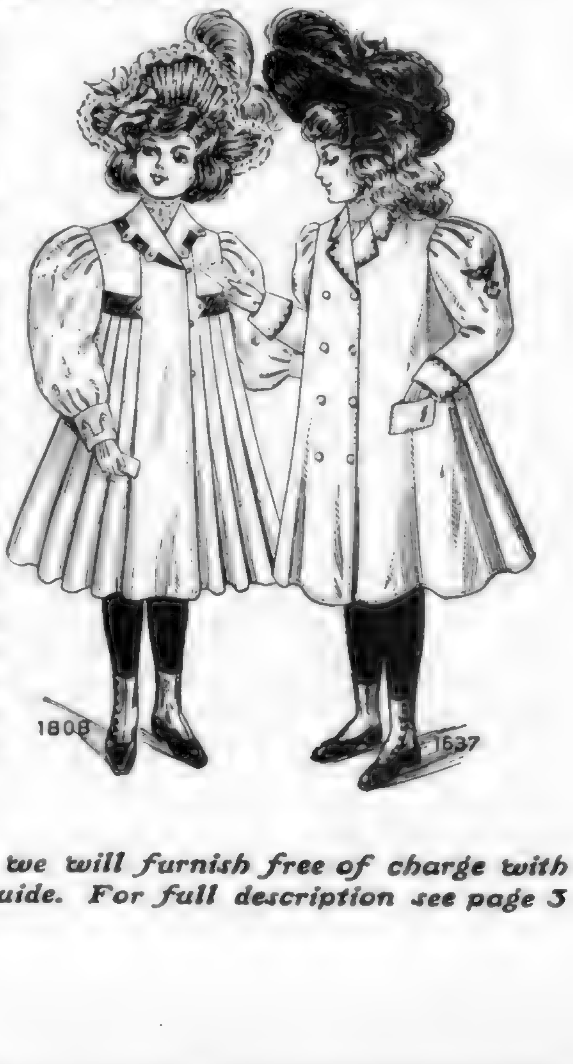
No. 2167 is a plaited skirt cut in 11 gores. Bias straps are set on at intervals around the skirt and ornamented with buttons. The plaits are stitched from the waist line some distance down. Cut in sizes 12, 14 and 16 years. For the entire costume 5 yards of material 44 inches wide are required. Price, 15 cents.

No. 2168. This long coat with roll collar for a miss is loose, with double-breasted front and a slight slope in at the back. It is made of plaid cloaking and trimmed on collar, cuffs and pockets with black velvet and buttons. Large buttons close the fronts. Cut in sizes 12, 14 and 16 years. Size 14 requires 3 yards of 50-inch material. Price, 15 cents.

No. 1779. Misses' Rain Coat, made in tan cravenette, but equally stylish in cloth, in hard twisted serge, in some of the pretty cheviot plaids or in Bedford twill. It is fitted in to the figure slightly by means of tucks running from shoulder to below the hips, is double-breasted and has a fitted belt, turnover collar and cuffs. Cut in sizes 12, 14 and 16 years. Size 14 requires 6½ yards of 42-inch material. Price, 15 cents.

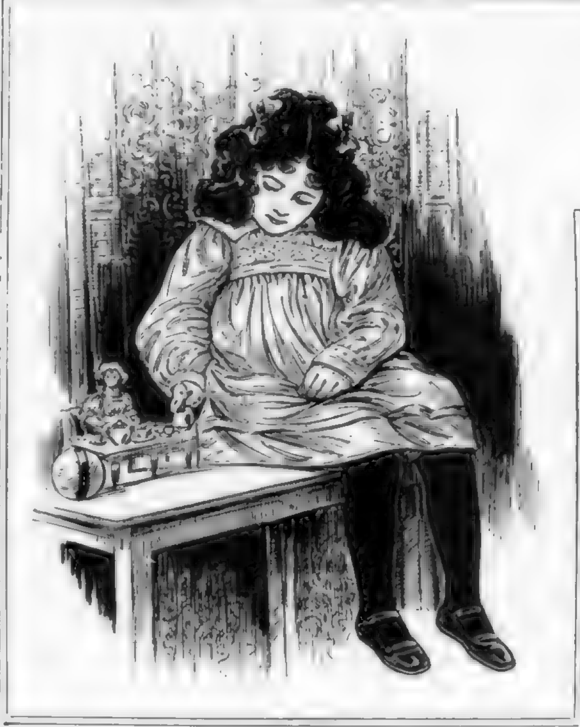
No. 1638. Misses' three-quarter length coat, especially appropriate for development in rough tweed, diagonal cloth, or for heavier wear in blouse that is warm enough to need no lining. This model does well also for a coat of cloth in light color, such as every girl wants to wear over dancing-school costumes or when little theatre parties are made up, by some thoughtful chaperon, for a number of young girls. Cut in sizes 12, 14 and 16, the medium one requires 3½ yards of 44-inch material. Price, 15 cents.

No. 1808. Two other pretty models for little girls' dancing-school wraps are these. **No. 1808** is called the Empire coat. It is suitable for light-weight goods, for silk or velvet. Cut in sizes 8, 10, 12 and 14 years. Size 10 years requires 4¾ yards of 36-inch material and ¾ yards of velvet. Price, 15 cents.



No. 1637. A Girls' full length box coat is here shown in broadcloth, light brown with garniture of brown and green. Reversible cloth would also be appropriate. Cut in sizes 6, 8, 10 and 12 years. Size 10 requires 2½ yards of 42-inch material with 2 yds. of trimming. Price, 15 cents.

Beginning with the December Patterns, issued about November 1st, we will furnish free of charge with each Pictorial Review Pattern a cutting guide and a construction guide. For full description see page 3



Lucy's Lesson

A Story for Children

By M. C. B.

"WELL, Mrs. Brown, I think the best thing to do will be to take Lucy away for a week or two. There is no danger now of anyone catching the measles from her, or of course I shouldn't tell you to take her away. Three weeks or a month in the country would do her a world of good."

"But, doctor, I don't know how I'm to manage it. We're not very well off, you know, and we've had our holiday this year. Besides, there's my husband and the two boys to look after. And I don't want Jack and Georgie to lose any of their schooling."

Lucy was Mrs. Brown's youngest child. She was only six years old, and one of her brothers was twelve, the other fourteen. I'm afraid that between them all they spoilt Lucy dreadfully, especially since she had been ill with measles. They had all been away together for a week of the boys' school holiday; and just after they came back Lucy was taken ill. She was better now, but very weak, as she was rather a delicate little girl at the best of times; but as it was now very nearly the end of the school holidays, Mrs. Brown worried dreadfully as to how she could manage things so that Lucy could go away into the country, while the boys stayed at home because of going back to school.

The next morning, however, the postman came with his sharp whistle, and Mrs. Brown found a letter addressed to herself.

"Why, Henry," she said to her husband, as she opened the letter at the breakfast-table, "it's from my sister Margaret. I haven't heard from her since goodness knows when."

"Let me see. Who was it she married? Somebody who worked in the country, wasn't it?"

"Yes. He was a gardener when Margaret married him; but she's just written to say that he's got a lovely situation as lodge-keeper. She says here: 'We have a fine little house at the gates, and the country looks beautiful. Couldn't you and one of the children come down for a week or so?'"

"Why, wouldn't she take Lucy without you for a week or so, wife? She hasn't any children of her own, has she?"

"No, she hasn't. That would be grand if she would. I'll write and ask her."

The end of it all was that Lucy, who was tremendously excited, went off on the following Thursday by train, and the conductor promised to look after her.

When she got to Wayfield, the station where she was to get out, her Aunt Margaret was there to meet her.

Lucy felt rather shy at first, especially when she got to the cottage and saw her Uncle Joe, who picked her up in his arm, gave her a good big kiss, and said:

"Why, youngster, you *are* a little white mouse! We'll have to put some color into those cheeks before you go back."

The next day Aunt Margaret showed Lucy where she could play in the beautiful park belonging to the gentleman at the Big House.

"I'm afraid you won't have many playmates," she said kindly; "but I've got this nice dollie and baby-wagon for you, and some other things for another day."

Lucy thought the dollie and wagon were beautiful, and so they were, for Aunt Margaret had bought the very best she could find in the town.

"Now, Lucy," she said as she turned to go in, "you'll be a good girl, and not go further than I told you, won't you?"

Lucy promised, and for a time she was quite happy, playing at tea-parties with the new dollie, and finding all sorts of funny little nuts and leaves, for cakes and plates. Then she put Bessie (as she had called her new dollie) into the wagon, to pretend to wheel her off to someone else's house to tea. As she walked along she could see the sun shining through the trees, and it looked so lovely that Lucy thought:

"I wonder why Aunt Margaret doesn't want me to go to that pretty place through there? It looks like—oh, p'raps it is!—Fairyland, where those pretty fairies in my story-book live. I *wish* I could go and see!" But Lucy remembered her promise not to go. She sat down on a little hill of grass, and stared in front of her, with great, big, longing eyes. How she would like to go! After a while she got up, left Bessie in her nice wagon, and started towards where she had been staring. She went on and on, and in trying to catch up to the sunshine she forgot all about her promise.

Pretty soon she began to feel very tired and hungry; so she found another little hill of grass and lay down, and soon she was fast asleep. She wasn't very happy while she was asleep, for she was dreaming that she had run away from mother and father, and Jack and Georgie had put on soldiers' coats and were chasing her with big guns ready to shoot her.

Bang! bang! she heard, and with a terrified scream she jumped up and shrieked: "Oh, Georgie, don't! don't! I'm Lucy, only little Lucy, your sister, and— and——"

Bang! bang! again. Poor Lucy was so terrified that she sank down again on the ground, and buried her face in the grass. Presently she heard a man's voice say: "Hello! What have we here?"

Then someone tried to lift her up, but Lucy screamed and kicked as hard as she could.

"All right, little girl. Don't be frightened," said the voice gently. "I'm not going to hurt you."

Then Lucy peeped through her fingers, and saw a very kind-looking gentleman bending over her.

"Oh, please take me back to Aunt Margaret," she sobbed, "and I won't *never* go away again!"

"Yes, yes, little one, I'll take you back. But where does your Aunt Margaret live?"

"I—don't—know. I—only—came—yesterday."

"Oh, I know who you are, I think. Does your Aunt Margaret live in a house just beside two big gates?"

"Yes, yes."

"All right, then. Are you tired? I'll carry you. Here, Watson, just take my gun."

After a little while the gentleman said to her: "We're very nearly there now, little woman." And just then they met Aunt Margaret, who gave a great cry of gladness when she saw Lucy.

"Oh, sir, it is good of you! I've been so dreadfully frightened. I found her doll and wagon, but I couldn't see her anywhere."

"I'm afraid the poor mite got a terrible fright with the guns. We began quail shooting to-day, you know."

"Yes, I know, sir. That's why I told her not to go that way. I'm afraid she was disobedient."

"Well, I think, perhaps, she has been punished enough." And Aunt Margaret thought so, too, when she looked at Lucy's scared, white face. But after the gentleman had gone she told Lucy that "the squire was very good not to scold; he might have been so displeased to find a little girl in his park that he would have dismissed Uncle Joe."

Lucy got over her fright after a day or two, and when she went back home she looked quite rosy and well, but she never forgot the lesson she learned that day, and sometimes now when she can't quite see *why* mother tells her not to do this or that, she remembers that most likely there is a very good reason for it.

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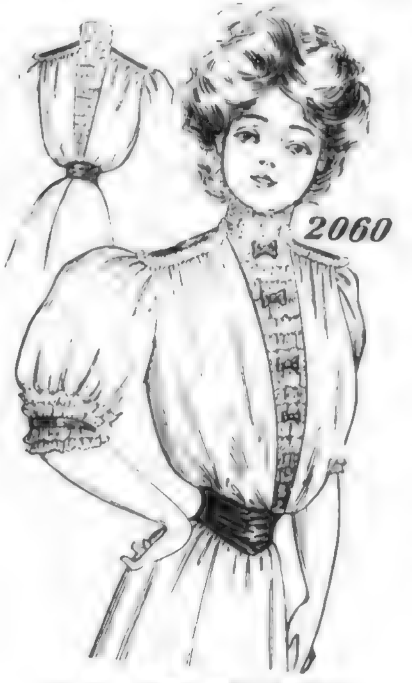
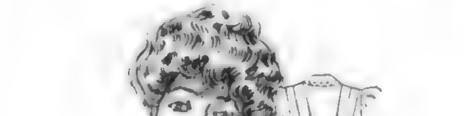


No. 2060. Ladies' Evening Waist

Nos. 2070-2071. Misses' Jacket Suit in navy-blue cheviot. **No. 2070** is a semi-fitted jacket having a notched collar. It is trimmed with stitching and bone buttons. Cut in sizes 12, 14 and 16 years. Price, 15 cents.

No. 2071. Misses' four-gored skirt, having plaited front and back gore and circular sides. A band of the material meeting in double scallops at the front width is stitched on. Cut in sizes 12, 14 and 16 years. Price, 15 cents.



Nos. 2020-1765. Ladies' Useful Dress

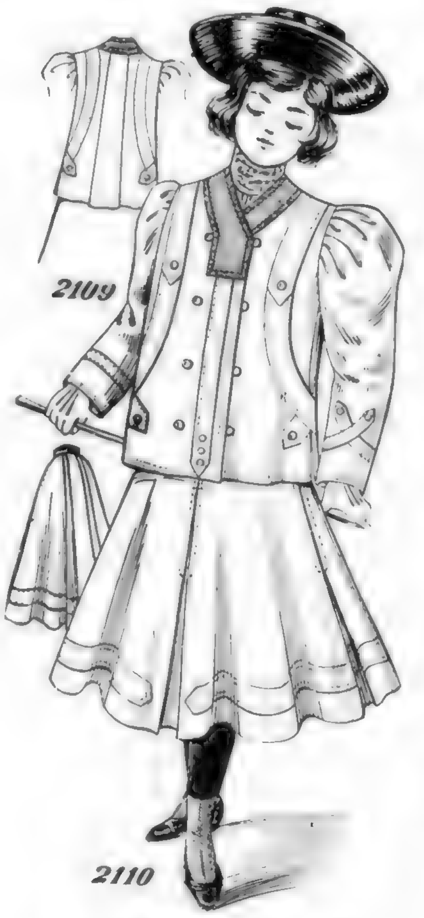
For the medium size of this entire costume, 8¼ yards of 36-inch or 6½ yards of 46-inch material will be required.

Nos 2109-2110. Misses' Coat Suit of brown serge. The coat, **No. 2109,** is semi-fitted, has a box-plait at the centre-back and novel strap trimming. Cut in sizes 12, 14 and 16 years. Price, 15 cents.

The skirt, **No. 2110,** is in five gores with inverted plait at front and hip and box-plaited back. A stitched band ornaments it at hem depths. Cut in sizes 12, 14 and 16 years. Price, 15 cents.

For the medium size of this entire suit 8½ yards of 42 inch material.

Nos. 2159-2160. These two numbers combined portray a very stylish walking suit for a miss. The jacket, **No. 2159,** is a semi-fitted model, and cut on lines similar to the Pony coats, and is trimmed with velvet on collar, cuffs and belt. Cut in sizes 12, 14 and 16 years. Price, 15 cents.



Nos. 2109-2110. Misses' Coat Suit

No. 2160 is a plaited skirt in thirteen gores, with a bias band of the material for the hem. It is cut in sizes 12, 14 and 16 years. Price, 15 cents.

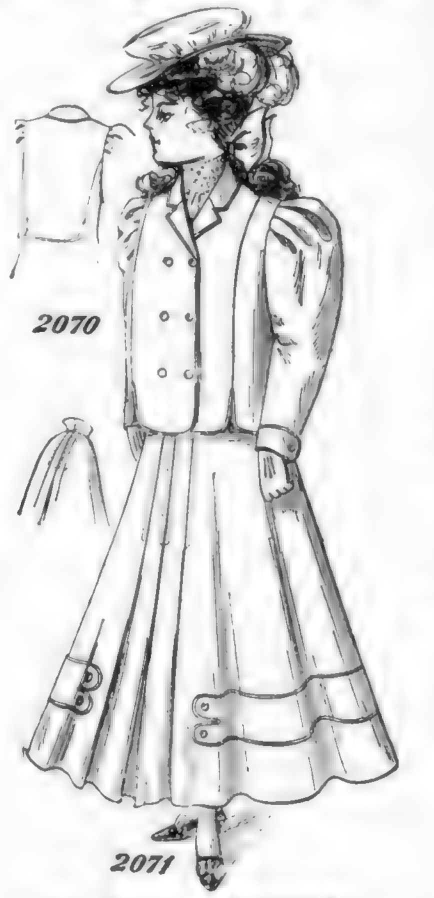
For the entire costume in size 14, 5¾ yards of 54-inch material will be required.

This is a model very suitable for a college girl's fancy waist in silk, crêpe de chine, wove batiste or wash goods.

No. 2108. This ladies' waist makes a pretty evening bodice for a senior girl at boarding-school. It has a fitted lining, closed at centre-back, having elbow sleeves. It may be made with high or round neck. Cut in sizes 32, 34, 36 and 38 inches bust measure. Size 36 requires 4 yards of 21-inch material and 1 yard 40-inch allover. Price, 15 cents.

Nos. 2020-1765. A good classroom shirt-waist suit in blue mohair. The waist, **No. 2020,** is made with low rolling collar, and may have long or short sleeve and no lining. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.

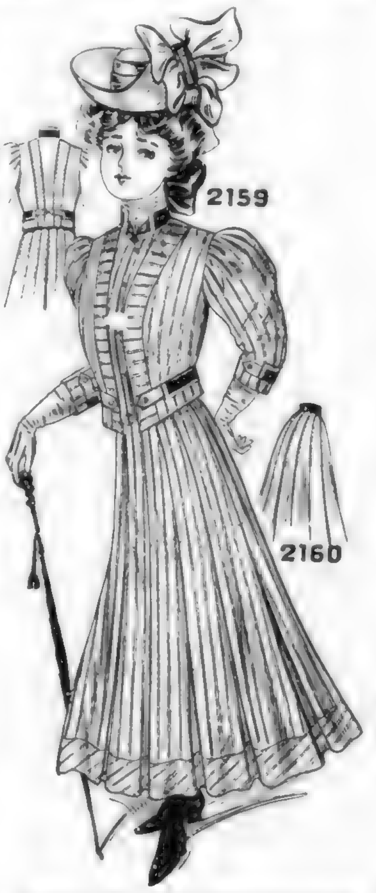
The skirt, **No. 1765,** has a five-gored upper section, tucked to yoke depth and lengthened by a gathered flounce; the lower edge of skirt and flounce having clusters of graduated tucks. Length in front 42 inches; length in back 45 inches. Cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.



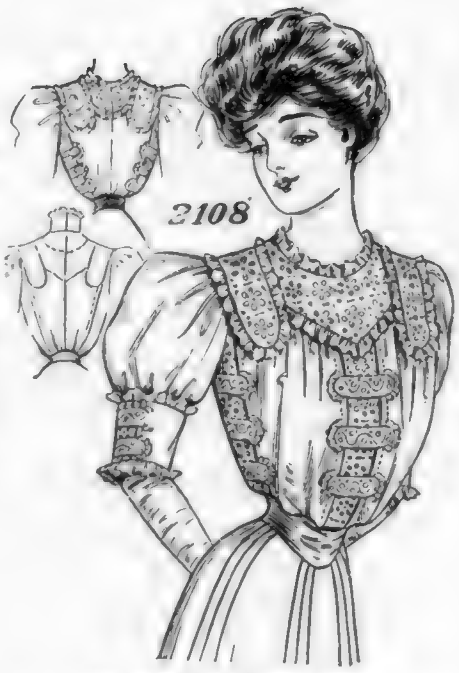
Nos. 2070-2071. Misses' Jacket Suit

For the medium size of this entire costume 12½ yards of 36 or 10 yards of 42-inch material.

Nos. 2021-2022 picture a ladies' costume that is suitable for a college reception toilette. It consists of a yoke waist and one-piece skirt. The waist, **No. 2021,** is made with short sleeves, no lining and closed at back. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.



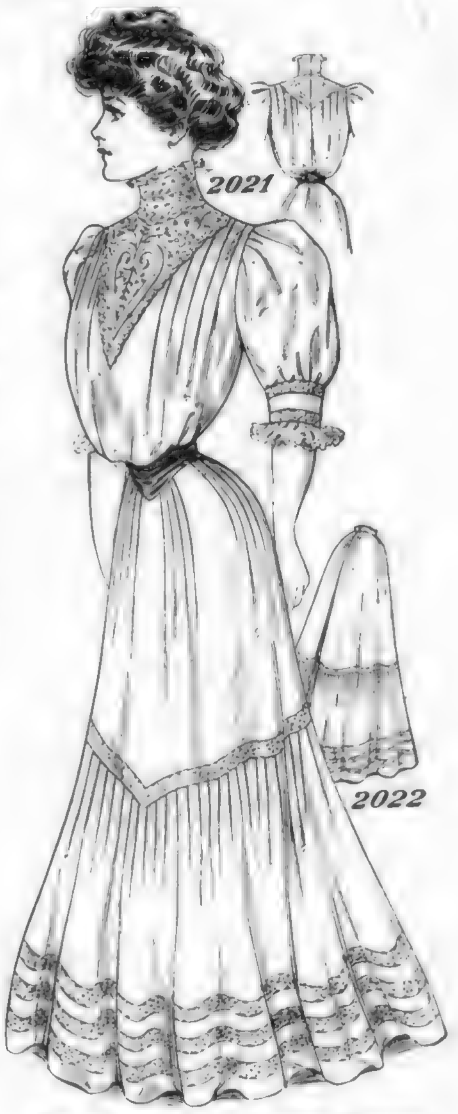
Nos. 2159-2160. Misses' Pony Coat Suit



No. 2108. Ladies' Dressy Waist

The skirt, **No. 2022,** is a one-piece tucked model lengthened by a tucked flounce. Length in front, 42 inches; in back, 46 inches. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.

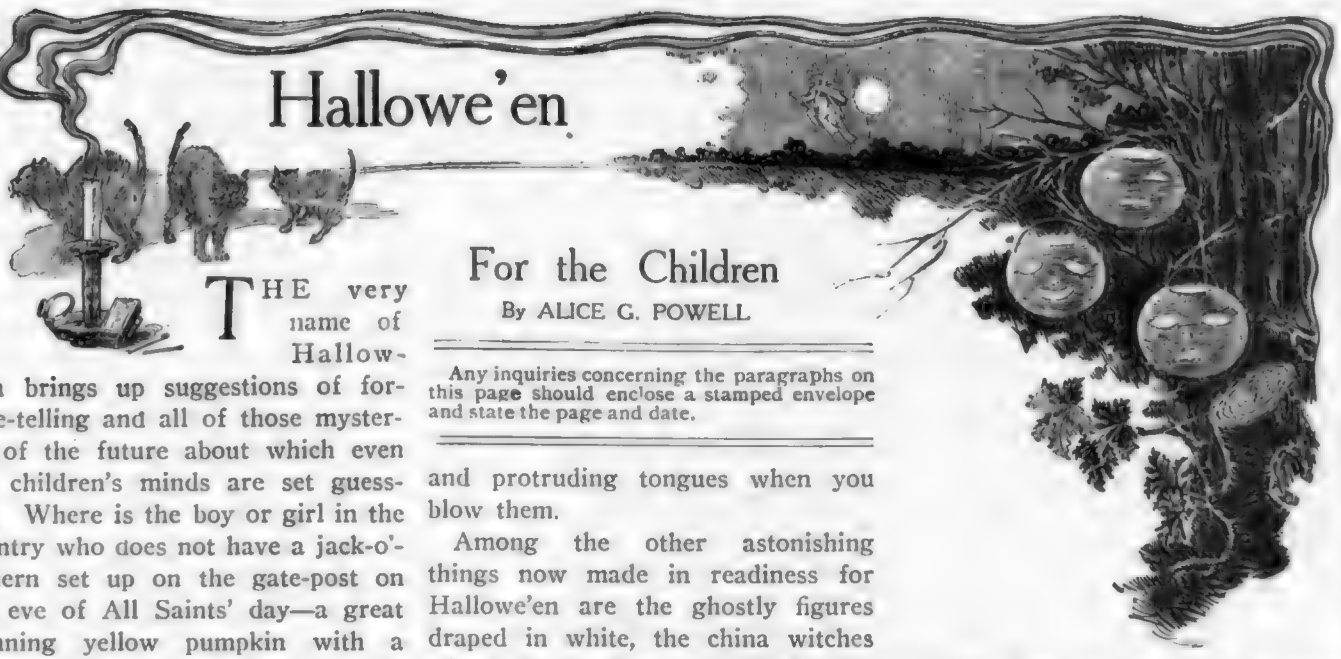
For making this entire costume, 7¼ yards of material 48 inches wide are needed, ½ yard allover, 20 yards of lace insertion for trimming.



Nos. 2021-2022. Ladies' Afternoon Costume

No. 2060 offers a pretty model for an evening or dancing waist, such as every young lady or school girl wants to include in her wardrobe. It is made with fitted lining, closed in front and having short sleeves. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.

Size 36 requires 3¾ yards of 27-inch material or 3¼ yards of 36-inch material with 7½ yards of lace edging.



Hallowe'en

For the Children

By ALICE G. POWELL

Any inquiries concerning the paragraphs on this page should enclose a stamped envelope and state the page and date.

THE very name of Hallowe'en brings up suggestions of fortune-telling and all of those mysteries of the future about which even the children's minds are set guessing. Where is the boy or girl in the country who does not have a jack-o'-lantern set up on the gate-post on the eve of All Saints' day—a great grinning yellow pumpkin with a candle inside and with slits for eyes and nose and mouth that allow the light to shine through. Fortunate is the child whose birthday comes on that date, for then there is no lack of fun abroad—games and sports and tricks that frighten one a little bit, but delight and tickle the fancy at the same time by this very element of danger.

A FEAST OF LANTERNS

Everything associated with the unknown and mysterious is used to lend point to the celebration of Hallowe'en, and the children will be busy for a week ahead of the date preparing for the event. Every variety of lantern, big and little, ghostly and grotesque, will be pressed into service, and many amateurish ones will be made by the children with a simple penknife. Of course, the novelties which may be bought nowadays, and used in the celebration of this peculiar festival lessen the trouble in preparing for the fun of this occasion, and really the variety is amazing. With so much to choose from it is difficult to decide, for the list of lanterns alone is astonishing—black cats, pumpkin Jack-o' o'-lanterns of all sizes—some of them with red glass noses, through which the ruby light shines forth, pumpkins in pyramids—all yellow and all grinning—large cucumber pickles, pink pigs, comical fruits of all sorts with queer faces on their sides, red devils with ferocious scowls on their faces, Trilby's foot, long canes with Jack-o'-lanterns on top of them, rustic logs of wood with queer grinning faces, ridiculous jumping pumpkins and pickles as well as pumpkins with pickle arms and legs that move around—all of them lanterns that will shed a light abroad and scare a boy or girl into a delicious nightmare.

CANDLES FOR HALLOWE'EN

But the candles that are hidden in lanterns are not the only sort that are used for celebrating this particular festival, because there are bright red paper candles, and those imitating old iron, which may be used as favors, the candle and stick and match-box all being receptacles for bon-bons or trick candies, or any fun and nonsense that the occasion suggests. Alongside of the candles may be found blowing things that form rubber balloons with horrid noses and protruding tongues when you blow them.

Among the other astonishing things now made in readiness for Hallowe'en are the ghostly figures draped in white, the china witches with bright red cloaks and broomstick, the woolly black cats with their backs up, an elephant made of radishes, the mechanical goose with a witch riding it which will flap its wings and run around the table, a flower-pot in which the flower is blown up to resemble a pumpkin balloon—and oh, dear me! such a lot of queer and funny things that one pen could not describe them in half a day's steady writing. Let me not forget to mention the "ghost lights" that shoot out weird lights in a dark room, each one lasting for four or five minutes. They are of magnesium, about four inches in length, and are absolutely harmless.

A JACK HORNER PIE

The very best fun for a children's party at Hallowe'en is the Jack Horner pie made to resemble a big yellow pumpkin. Of course these can be made at home but they are difficult to get just right and those that are bought are the most satisfactory. These pretty pumpkin affairs can be had with twelve ribbons, or as high as twenty-four if desired. The pie, of course, contains just as many favors as will correspond to the number of ribbons. It is set in the middle of the table and a narrow ribbon leads from it to each child's place. At a given signal they all pull and the top of the pumpkin flies up, while out from the interior pops a favor for each child. Such fun and wild enthusiasm as follow while the unwrapping goes on can better be imagined than described.

OTHER TABLE ORNAMENTS

The little crêpe paper cases used for ice-cream or bon-bons or salted nuts are made to resemble pumpkins or chrysanthemums and are nicely lined with fluted white paper, closing with a top that has the stem of the plant for a handle. They are very ornamental when on the table and give a Hallowe'en touch to the party which seems to delight the children particularly.

For table favors to be put at each place, there are gilded wishbones, tiny candles, witches, black cats and comical fruits or vegetables in the greatest variety—every sort of a scarecrow thing for fun and foolishness, bobbing on elastics or fitted with receptacles to hold candy. There are wonderful fruits that resemble the real thing so closely you could not tell them apart—pears, bananas, apples, oranges and lemons, and then there are special surprise favors, imitating fruits and having tiny metal articles inside, such as automobiles, footballs, etc.

Some of these small metal favors are especially designed for putting into cakes when they are baked, for this is one of the most delightful features of a child's party. Give boys and girls a surprise—something to hunt for and find as a prize, and they are happy. Every sort of an object that you can imagine may be had for this purpose and the finding of them affords no end of interest and pleasure.

OTHER HALLOWE'EN FEATURES

The snapping mottoes containing toys and caps are always novel and attractive, and those especially designed for Hallowe'en make merry laughter among the young folks. There is so much of an opportunity to make grotesque and nonsensical caperings with these queer caps on that the children get wildly hilarious and in their dancing and promenading show that they appreciate to the utmost the spirit of the annual festival. Put a devil paper cap on a boy or a witch bonnet on a girl and their gayety will almost exceed bounds—they will be playing all sorts of pranks upon each other in their new characters, and the stiffness and shyness which children will exhibit at parties when dressed in their best clothes, will vanish entirely.

Prizes of any of the articles mentioned may be offered in the playing of some of the games. They need not be expensive. Sometimes a book of ghost or fairy stories is a nice prize, but the funny little lanterns are charming for that purpose at Hallowe'en, or perhaps a tiny basket of apples or a little box of nuts whose shells are painted.

An old-fashioned candy-pulling is splendid fun at Hallowe'en; children delight in it. The candy may be made of either sugar or molasses—the pulling is the chief thing. The entertainer will see that a kettle is ready before the "party" begins; the sugar or molasses can even be measured into it, allowing ½ pint of molasses to 1 lb. of brown sugar and ¼ lb. of butter, with 3 tablespoonfuls of vinegar, a pinch of soda and a pinch of cream of tartar.

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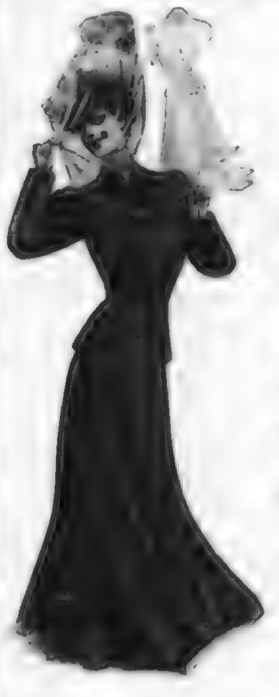
Style 701 is an extremely stylish worsted cheviot suit in black, blue and brown. The jacket is in two lengths, 22 and 24 inches, semi-fitted back and double-breasted front.



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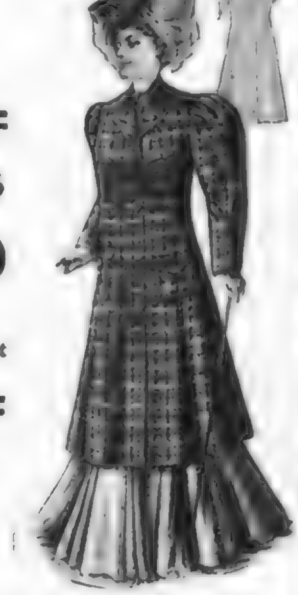
Style 702 is an imported English tan covert cloth coat, full 48 inches long, same as 703 Model. The back is in the paddock order with deep centre vent and inverted plaits at each side. Loose fly front, notch collar and broad peaked lapels. Shoulders and sleeves lined with extra quality satin. Our special price, $15.00

Style 703. A handsome Scotch tweed coat in gray plaids and checks 48 inches long. Half collar of velvet, semi-fitted paddock back, loose double-breasted front,



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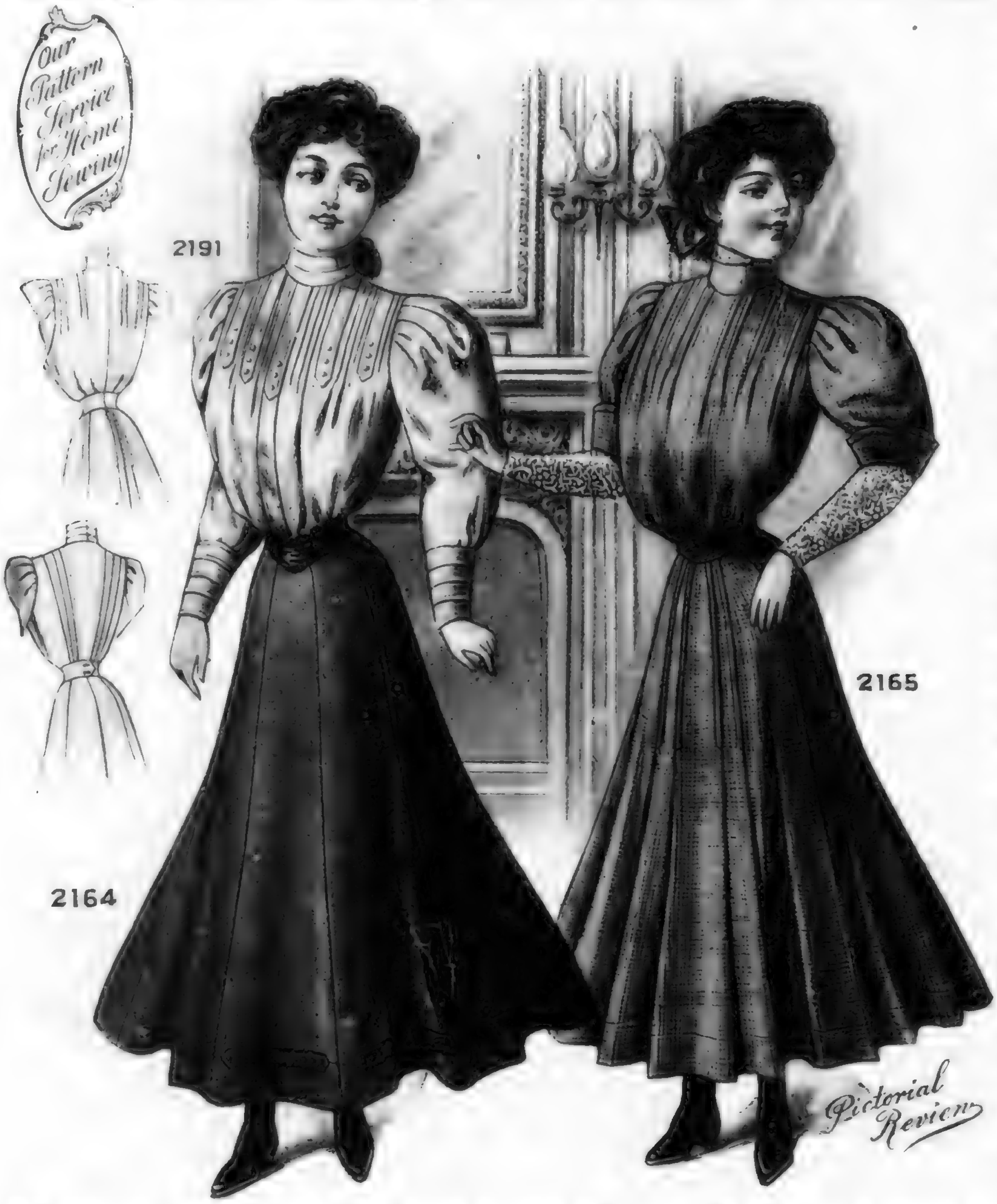
Fall Shirt-waist Suits for Young Girls

Tissue Paper Patterns of These Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 7.


Our Pattern Service for Home Sewing
2191
2164
2165
Pictorial Review

Nos. 2164-2191. For this stylish new model the waist has no lining, and may be made of the same material as the skirt or of light goods as preferred. As pictured it is developed in silk warp wool batiste in tan color, or tint complementary to the warm brown of the cloth skirt. The waist has applied bands of the material stitched down, between yoke length clusters of tucks, and held with three buttons on each band. At the back, tucks run from shoulder to waist line; the closing is under a plait in front. The sleeves are full on the shoulder, taper somewhat, and are gathered to a deep tucked cuff. There is a tucked collar of the material. Cut in sizes 12, 14 and 16 years. The medium size requires 3½ yards of 27-inch material. Price, 15 cents.

No. 2164. This skirt is cut in nine gores, and is made to fit, without plaits, around the waist. The material chosen was brown Venetian cloth. The suit would be prettily finished by having a jacket to match. Cut in sizes 12, 14 and 16 years. Medium size requires 4½ yards of 36-inch material. Price, 15 cents.

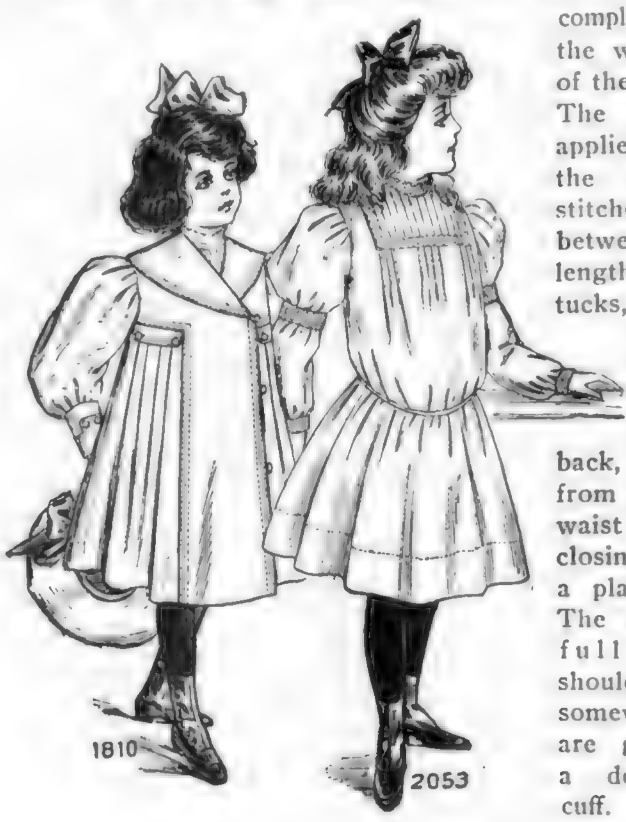
No. 2165. Misses' dress to be made with a lining and with long or short sleeves. The tucked blouse fastens at the back. The skirt is in seven gores. The costume is exceedingly pretty in one of the soft-checked cheviots. Cut in sizes 12, 14 and 16 years. Medium size requires 8 yards of 36-inch material and ¾ yard of all-over. Price, 15 cents.

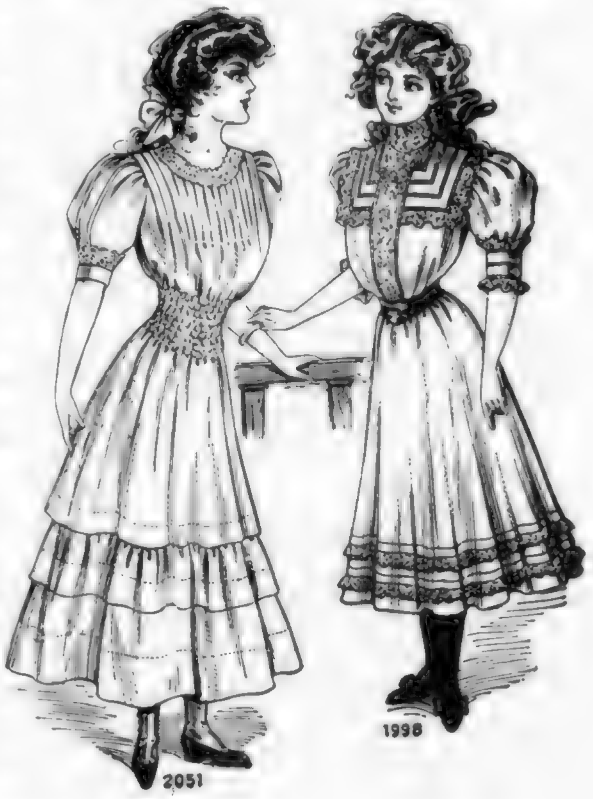
No. 1810. Child's Empire Coat, is made of brown silk, lined with light brown Superba Satin. Cut in sizes 2, 4, 6, 8 and 10 years. Size 6 years requires 4 yards of 36-inch or 3¼ yards of 46-inch material Price, 15 cents.

No. 1998. Another pretty misses' house or party dress model, made of French cashmere, has a circular skirt and square yoke waist. Cut in sizes 12, 14 and 16 years. The medium size requires 5½ yards of 27-inch material. Price, 15 cents.

No. 2053. Girls' simple guimpe dress with a straight gathered skirt, can be made in cashmere, alpaca or mohair, in light-weight Scotch plaids or in serge. Cut in sizes 6, 8, 10 and 12 years. Size 8 years requires 3½ yards of 32-inch material, with 1¾ yards of braid or galloon. For guimpe 1½ yards of lawn and ½ yard of allover embroidery, with 1¾ yards of edging for neck and sleeves. Price, 15 cents.

No. 2051. A dainty house dress for a miss. Size 14 years requires 13 yards of 32-inch material. Price, 15 cents.



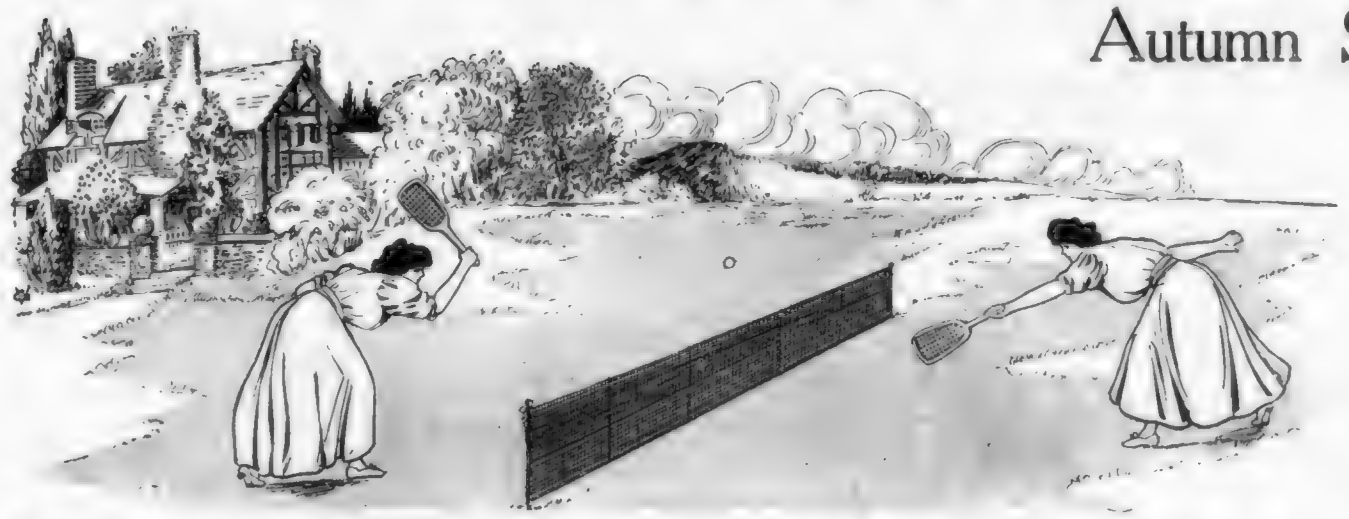


Beginning with the December Patterns, issued about November 1st, we will furnish free of charge with each Pictorial Review Pattern a cutting guide and a construction guide. For full description see page 5

Autumn Sports for Women

Tennis, Tether-ball, Canoeing and Rowing

By MABEL T. GILLETTE



NOW that the beautiful Autumn days have returned again, one's mind naturally reverts to the numerous active amusements that have been omitted during the warm days of Summer, when one's only thought has been to keep as quiet and as cool as possible. Nothing is better at this season of the year than exercise, and plenty of it, in the open air. Of course, there is such a thing as overdoing it, and care must be taken in the beginning that any game played must come to an end before one becomes utterly exhausted. When this is the case, more harm than good will be the result.

Tennis

If one live inland or in a suburb, tennis or tether-ball will be found to be two of the most popular amusements, and a few games of either systematically played every day, either before twelve in the morning or after half-past three in the afternoon, will be found to be of the greatest benefit to the girl or woman who feels her old-time energy returning with the Autumn days.

A few things are necessary for one's comfort while playing either of these games. First and foremost is the question of clothes. The garments worn must be loose enough to be absolutely comfortable. A pair of rubber-soled shoes, preferably of white, or natural-colored canvas, a short skirt, cut at least 6 or 7 inches off the ground, and a linen or silk shirt-waist, made with short or three-quarter length sleeves and a low rolling collar held in place by a soft silk tie, are advised. When a hat is worn, let it be as light as possible with a brim wide enough to shade the eyes, and not of the flappy order. One of the white linen or duck hats worn by men when sailing or playing games of this sort are the best kind to purchase.

A good tennis court, of course, is the first requisite for a good game, though as long as it is perfectly level and well marked it will do to play upon until one becomes an expert in the game. A great many people are having dirt courts made, and these are remarkably nice to play on during the late Fall and early Spring months, but it is far easier to learn the game on an ordinary grass court where the balls rebound rapidly and bounce higher than they do on a dirt court. If one have a grass court, it is well to have it rolled at least once a week, so that it may be in perfect condition. When a court has uneven blades of grass sticking up all over, it becomes almost impossible to play upon it, for the ball will be checked in its progress.

In choosing a racquet it is well to buy one with a cork handle, as these do not slip through the hands when they become moist and warm as easily as the ones with plain handles. Care must be taken that the racquet is not too heavy, for if this is the case, the arm will become tired long before the game is over.

Tennis can be played either with two or four people, commonly called single or double games, and six games are called a set. At the end of each set the opponents change courts, so that neither will have advantage of the best court during all the sets played. Generally the courts are chosen by tossing the racquet—one player choosing the smooth side, and the other the rough side of the racquet. When the racquet shows the smooth side on falling, the player having chosen this side has the right to choose either court she may prefer, giving it up at the end of six games, or a set. The best two sets out of three are usually chosen to decide a match.

Tether-ball

Tether-ball is a far easier game to play and simply requires a long pole (an old flag-pole answers the purpose admirably), about 6 feet in height, put firmly into the ground. On the top of the pole is attached a heavy cord which comes within 4½ feet of the ground, to the end of which is attached a tennis ball. Two or four players, armed with tennis racquets, stand on opposite sides of the pole, and their object is to strike the ball, making the cord twist around the pole until it can twist no further. It is best to have the pole stationed in a shady spot on the lawn, as one has continually to lift one's eyes to the ball. If the place selected be sunny, half the pleasure of the game is lost, and it will be more than probable that a bad headache will be the result when the game is played in the sun.

Canoeing

When one is lucky enough to live near a river, there is no end of amusement to be enjoyed in the way of sailing, canoeing or rowing, and none of these sports is hard to learn if one is not afraid of an occasional wetting. Even if one does not know how to swim there is absolutely no danger, with a proper amount of care. Canoeing is one of the most attractive sports for women, and nothing is more charming than to paddle up a narrow stream and anchor under a tree, where one may partake of a light luncheon and read one's book, undisturbed by the rush and bustle of the outer world. A birch-bark canoe, as light as possible, and two paddles, one slightly longer than the other, a few cushions and a strip of bright-colored carpet are all that one requires. A great many women use canvas canoes, as they are apt to be lighter, and are slightly cheaper. However, in the long run, the birch-bark canoe is by far the most satisfactory, as it is less apt to have holes made in it by the many sharp-pointed stones that always abound in the bottom of a shallow stream. In making a canoe trip of any length, it is well to carry an extra paddle, as the bow paddle often becomes cracked or broken, especially in paddling against a strong wind. A novice in the art should take an experienced canoeist on the first five or six trips, as there are many things to learn which can only be taught by actual experience. However, with a light and steady hand, a quick perception and coolheadedness, one may become an expert in a very short time. When learning, it is well to keep as close to the shore as possible, and in water not above one's depth, as any sudden movement will cause the canoe to upset.

CANOEING AT TWILIGHT

Rowing

For the women who are nervous in a canoe, a rather small and lightly built row-boat will give almost as much pleasure. The most satisfactory method of learning is to ask a competent person who understands the *modus operandi* to go with you on the first three or four mornings, not only to act as teacher, but to steer when required. During the earlier lessons, however, a rudder will probably be found unnecessary. Women are advised to discard their rings while rowing, for the most painful blisters will be the result if they do not. The first thing to regard is the arrangement of the foot-board. This should be placed at as short a distance as is compatible with clearing the knees in the swing of the stroke. Sit exactly in the centre of the seat and ask the steerer to do the same, in order to have the boat lie level on the water. Make the position of the body quite square and straight on the seat, with the feet pressed firmly against the foot-board, the heels together and the toes wide apart. The body should bring its weight to bear on the oars throughout the stroke, while the value of the work done at the commencement of the stroke can hardly be over-estimated. The head must be kept well up, and the eyes looking straight ahead. At the beginning of the stroke the oars must be held in the fingers (not in the palms of the hands), and an endeavor must be made to do the main work with the body and legs. Keep the arms rigid and lean well back. When the hands begin to cross each other, try to clear the way by slightly lowering one hand and raising the other.

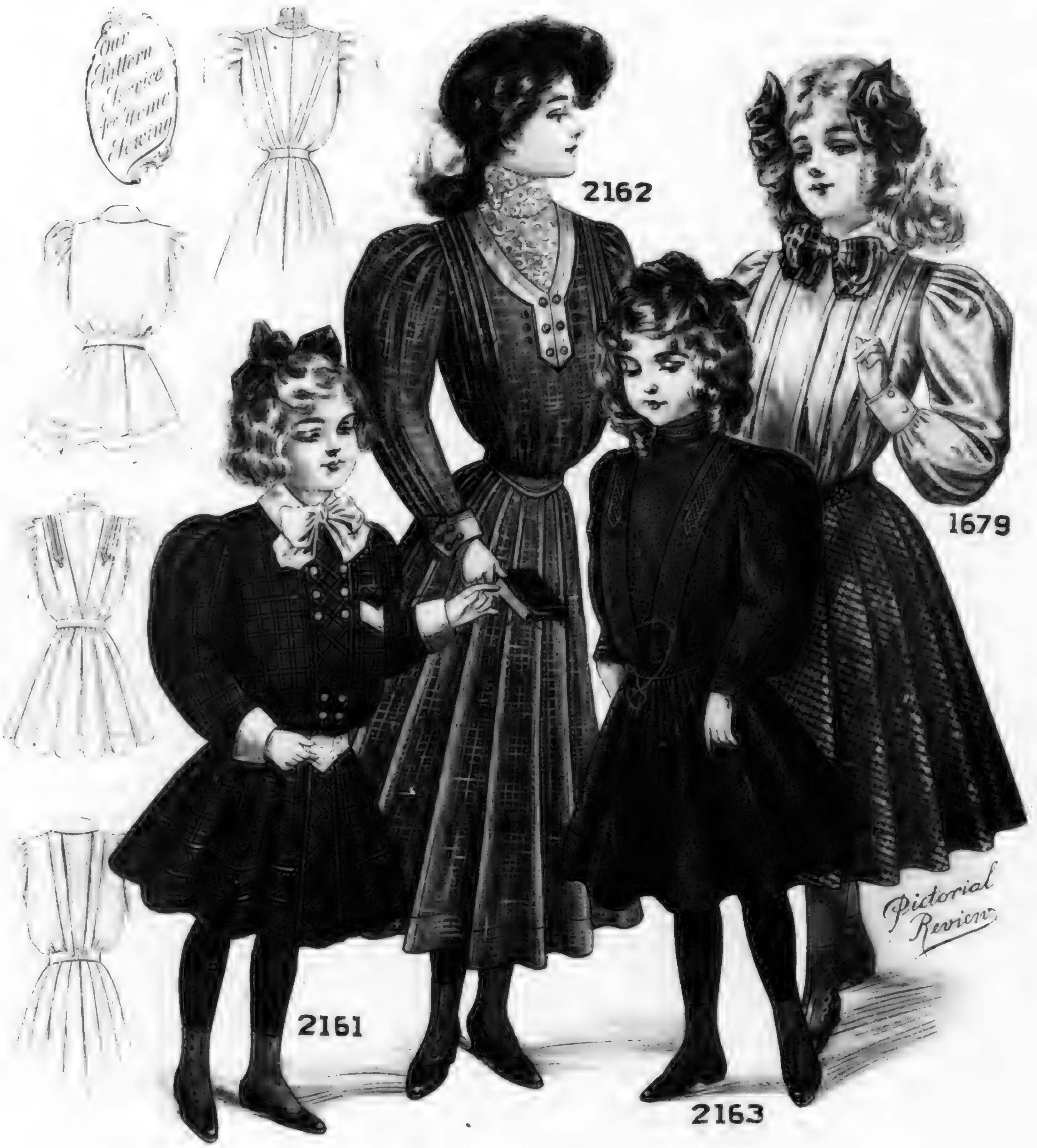
The New Game of "Diabolo"

Diabolo is another fascinating Autumn sport which is not so well known over here as it is in Europe, but the few women who have taken it up have become enthusiastic players. The game can be played on a strip of lawn, which is divided into two squares of equal size and separated by a rectangle of wood, or it may be played on the tennis court. Two modern sticks, fifteen inches long, which are connected by a waxed string are given to each player. The "diabolo" is made of celluloid shaped like an hourglass and covered with rubber.

At the beginning of the game the player serving places the diabolo on the middle of the string, at the same time giving it a quick pull, which throws the diabolo into the other court, where it is caught on the cord of the opponent and sent back again. If the latter player fails to catch it the count is one point in the server's favor, but if it should fall outside the limits of the court or into the square from which it has been thrown the server loses a point. Diabolo is essentially a game of skill and requires the services of an umpire.

For the School Girl

Tissue Paper Patterns of These Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 7.



No. 2161. Girls' Russian Dress in brown barred cheviot. The blouse fastens in front under a double-breasted plait set on with a piping. The skirt has a plait running from waist to hem and a band borders it all round. The skirt is gathered to a lining waist, over which the blouse is worn. A tan leather belt, tan silk tie and white collar and cuffs are worn. Cut in sizes 6, 8, and 10 years. Size 8 requires 5½ yards of 27-inch material. Price, 15 cents.

No. 2162. Misses' dress of novelty wool suiting in broken checks. The blouse waist is made on a fitted lining and closes at the back. Stitched cuffs finish the long sleeves. These and the stitched belt match the neck trimming. The skirt is in 15 gores that fall in a kilted effect. Cut in sizes 12, 14, and 16 years. Size 14 requires 6 yards of 42-inch material. Price, 15 cents.

No. 1679. Girls' school costume of plaid shepherd's check for skirt and plain French flannel for waist. The skirt is kilted, each kilt is sewed down to the hips. The waist has plaits to match the skirt. Cut in sizes 8, 10 and 12 years. Size 10 requires 5½ yards of 42-inch material. Price, 15 cents.

No. 2163. Girls' dress of wine-red cloth, has the skirt and waist sewed together, with fastening at the back, and the waist made on a fitted lining; is trimmed with plaits and fancy braid. The belt, collar and cuffs are also garnished with braid. Cut in sizes 6, 8, 10 and 12 years. Size 10 requires 4 yards of 36-inch material. Price, 15 cents.

Beginning with the December Patterns, issued about November 1st, we will furnish free of charge with each Pictorial Review Pattern a cutting guide and a construction guide. For full description see page 3

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Cut out this coupon, fill in your name and address on dotted lines below and enclose 25 cents (stamps or coin) and we will mail you, charges prepaid, a trial package, in plain sealed wrapper with valuable booklet on Hair. Mrs. Potter's Hygienic Depot, 149 Groton Bldg., Cincinnati, O.

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YOUR FORTUNE TOLD FREE. Send 2c. stamp and birth date and I will send you a pen picture of your life from birth to death.
MADAM TOGA, Dept. 36 Fairfield, Conn.

THE APPLE OF PARIS

Readers desiring information about the paragraphs on this page should enclose a stamped envelope stating the page and date

SIMPLE FRICTION

Some skins dry quicker than others, and if simple friction with a towel does not effect it, use a little powder and disseminate by rubbing it over the skin. Fine starch will do quite as well as anything, or fine oatmeal powder. In bitter cold weather an emollient cream will tend greatly to beautify the hand, if well chosen and rubbed in. The beauty specialist sells cleansing powders and nail creams which should not be ignored. Lemon juice and glycerin is a mixture which used to be used for the face as well as the hands in the sixties, before people had reduced the art of making the best of themselves to a science. Glycerin and rosewater is not to be despised, but there is no doubt that the addition of lemon juice doubles its value.

A woman who is careful of her hand must be careful of her gloves, for this is most important. If they are tight they ruin the shape of the hand; if they are badly cut they give a common aspect to the whole appearance, and cheap gloves are the dearest in the end. Washleather gloves have become much the fashion, and can be washed every day if you care to take the trouble. These are soft to the hand, which it is essential should be cool in Summer and warm in Winter.

ARE WOMEN LOSING FEMININITY?

We ask so much for our bodies, we women, nowadays. We want to take our part in the exercises of men, while at the same time we require of hands and face the same femininity that they enjoyed in the old days, when it would have been considered quite an impossibility that the daughter of any well-ordered household should take her part in cricket or football, hockey or anything like the modern golf.

Now few young women of active habits and in good health would forego such enjoyments. In order to harden the skin and let it suffer as little as possible it is well to rub it over with any spirit at hand. Lavender water or eau de Cologne will do if not used too strong, but whisky is said to be the best. With palms well fortified in this way few blisters are likely to rise even after good hard rowing.

There are few women nowadays who do not carry about with them an effective file for filing the nails instead of cutting them, and a powdered pad by which they can polish the nail. It seems difficult to cut the finger-nails the right shape, judging by the many defective ones to be seen on all sides.

PROPER SHAPE OF THE NAILS

Some nails grow quicker than others, but it is absolutely necessary for most people, if they do not intend to cut them at all, to use the file every day. It must be used lightly from the sides to the middle; we want our nails oval, not pointed. But even when using the proper curved scissors made for the purpose the file should be employed for the finishing process. The truth is, time and thought are needed to make a success of hand culture.

TAN AND SUNBURN

Everyone returns home in the Autumn with an added coat of tan and sunburn, as the result of being so much in the open air, the wind and the sun. In the cities, many women consult their beauty culturists at once, but this is unnecessary, as much can be done at home to relieve the disfigurement. Creams with sulphur in them work wonders, and a little cream will keep off a red nose when yachting.

Those whose complexion is naturally of that hue should tone it down with careful eating and drinking, abjuring spirits, beer, and tea, and eating much fruit, especially apples. One night and morning, with a glass of cold water, is said to have given permanent beauty to many women, but they would not suit all digestions, nor can this be done at any age. These sorts of treatments must begin in youth. After the meridian has been crossed it is not easy to venture on apples at night, nor indeed any fruit.

Watercresses are said to be good for the complexion; so are carrots, cabbages, and even beets. White meats are far preferable to beef and mutton, but here you want good advice for your special case in adopting such lines, which in themselves are good. Vinegar and sage leaves, a few drops of tincture of myrrh, and sea water are essential additions to the bath and keep the complexion clear.

REVIVING THE HAIR

Strange as it may be, every one wants to be beautiful, and, if they would but acknowledge it, the men care for good looks as much as the women do. The way the bald-headed men do work to keep their hair when it first begins to go, and the gray-headed men to prevent it from turning, is an evidence of this. After a time, though, they get tired trying, but this is the very thing a woman does not do. She keeps on trying, but if she only knew it there are very simple things she can do herself to keep her hair from falling out or turning gray or to restore it when it is gray. She need not be at any tremendous expense about it, either—the thing is to know the way.

TO APPEAR REJUVENATED

The same is distinctly true of the skin. It is the simple means and methods which achieve the best results. Very little care will do, only she must know how to exercise the care. Nothing achieves this end so quickly as a good lotion or face wash. The result is a dazzling skin, free from all blemishes, and giving an appearance of exquisite youthfulness.

A SKIN OF BEAUTY IS A JOY FOREVER
DR. T. FELIX GOURAUD'S ORIENTAL CREAM, OR MAGICAL BEAUTIFIER
Removes Tan, Pimples, Freckles, Moth Patches, Rash and Skin diseases, and every blemish on beauty, and defies detection.

Purifies as well as Beautifies the Skin
No other cosmetic will do it.

It has stood the test of 58 years, and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name Dr. L. A. Sayre said to a lady of the haut-ton (a patient): "As you ladies will use them, I recommend **'Gouraud's Cream'** as the least harmful of all the Skin preparations." For sale by all Druggists and Fancy Goods Dealers in the U. S., Canada and Europe.
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prepare for the Season's pleasures. Remove the effects of Summer Sun and Autumn Winds. Insure for yourself a clear, fresh, healthy complexion that will be immune from redness, roughness and chaps caused by the icy blasts of winter.
Do this by using
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FACE POWDER
It is antiseptic and healing and possesses a delicate flowery perfume peculiarly its own. *Refuse Substitutes.* They may be dangerous. Flesh, White, Pink, or Cream, 50c. a box, of druggists or by mail. *Send 10c. for sample.*
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Will give you a clear, transparent, beautiful complexion. It is perfectly harmless, cleanses, purifies, and removes all blemishes, giving the skin and flesh a beautiful clearness. It is not a paint, powder or grease. Used by the elite everywhere.
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Pandora Face Wash
The World's Famous Beautifier
removes freckles, pimples, blackheads, wrinkles and produces the freshness and bloom of youth Send 10 cents for trial size. 50 cents a bottle, postpaid.
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FRECKLES REMOVED
We can positively remove any case of freckles with **STILLMAN'S FRECKLE CREAM**
This is a strong assertion, but we will refund your money if not satisfied. Our remedy is prepared for this one ailment. Write for particulars. **STILLMAN FRECKLE CREAM COMPANY, Dept. "B," Aurora, Illinois**

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Echoes from the Stage

PAULINE NEFF IN "THE SOCIAL WHIRL"

PAULA EDWARDES IN "THE PRINCESS BEGGAR"

ONE by one, with the first hints of Autumn, the Broadway theatres began to display the brilliant incandescence of their façades, which had been missing during the Summer season. It was appropriate that the new plays were rather mild and tepid in character, leaning more towards comedy than deeds of blood, although Blanche Walsh, in "The Kreutzer Sonata," was sanguinary enough. We have had a recrudescence of "The Ham Tree" with many good laughs in it, and Dixey in "The Man on the Box," as well as Warfield in the delightful "Music Master," Blanche Bates in "The Girl of the Golden West," and Fritzi Scheff in "Mdlle. Modiste."

The reopening of the Hackett Theatre (formerly the Fields Theatre) with Master Edward Garrett in "The Little Stranger," and of Daly's with Marie Cahill in "Marrying Mary," were events that the critics smiled upon. During the same week were opened Weber's Theatre with Hilda Spong in Heaton's comedy of "Lady Jim"—and Hilda is always clever, you know; Crane in Sutro's play of "The Price of Money," at the Garrick; Lew Fields' company in the musical play of "Around Town," at the Herald Square; Jessie Millward and other good player-folk at the Hudson in Henry Arthur Jones's "Hypocrites"; Rose Stahl at the Savoy in "The Chorus Lady," by James Forbes; an excellent company headed by Ida Conquest in "The Judge and the Jury," by Cottrell and Morosco, at Wallack's; and the Hippodrome, under a new management; making in all ten theatres that were reopened and eight new plays that were launched.

Among the exceptionally interesting things that the theatre promises is the six weeks' season of Albert Chevalier in company with Yvette Guilbert. This is an artistic combination which every one who loves to be amused will find most diverting, for in their specialties each is unrivaled. On the other hand, we are to have Shakespeare done properly at the Astor Theatre in "Midsummer Night's Dream" with Annie Russell as "Puck," and Viola Allen in "Cymbeline"; and later Mantell, supported by Marie Booth Russell in their sterling renditions of Shakespearean rôles. Still later along, we are to have Paula Edwardes in "The Princess Beggar" and Wright

MARY HALL IN "THE MEASURE OF A MAN"

WRIGHT LORIMER IN BIBLICAL DRAMA

JEANNE TOWLER IN "THE HAM TREE"

ROSE STAHL IN "THE CHORUS LADY"

GRACE CLEMENS IN "THE FREE LANCE"

CARLOTTA NILLSON STAR IN "THREE OF US"

Lorimer in a new Biblical drama. Mrs. Carter-Payne, in repertoire, passes under new management. Rose Stahl enters upon her season highly endorsed by London favor. Carlotta Nillson stars in "Three of Us," and Wheelock in "Just Out of College." Mary Hall plays the leading part in Cora Maynard's play of "The Measure of a Man."

The appearance of "The Tourists" at the Majestic set a pace for fun and frolic music which won immediate favor. The Lew Fields Company in "About Town" at the Herald Square kept up the pace and delighted large audiences. William H. Crane in Sutro's play of "The Price of Money" scored a decided success. He is supported by Margaret Dale and an excellent company.

ISABEL WHITLOCK IN "ABOUT TOWN"

TO APPEAR WITH YVETTE GUILBERT

ALBERT CHEVALIER

JOSEPH WHEELOCK IN "JUST OUT OF COLLEGE"

LILLIAN KINGSBURY, WITH ROBERT MANTELL

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It is the most exquisite preparation made to make the skin soft, velvety and clear and to remove wrinkles. For 16 years it has had no superior. A large sample briquette will be sent you free if you send 4c in stamps for postage.

Any woman can earn from $500.00 to $2,000.00

a year (as thousands have done) by becoming my agent in taking orders for "Sempre Giovine" at 50 cents a brick.

Your customers will be forever grateful to you for supplying them with this means of beautifying their skin, eradicating wrinkles, making them look twenty years younger.

It looks like little bricks of delicious strawberry ice—soothing, cooling and refreshing. Write me to-day for my proposition to you.

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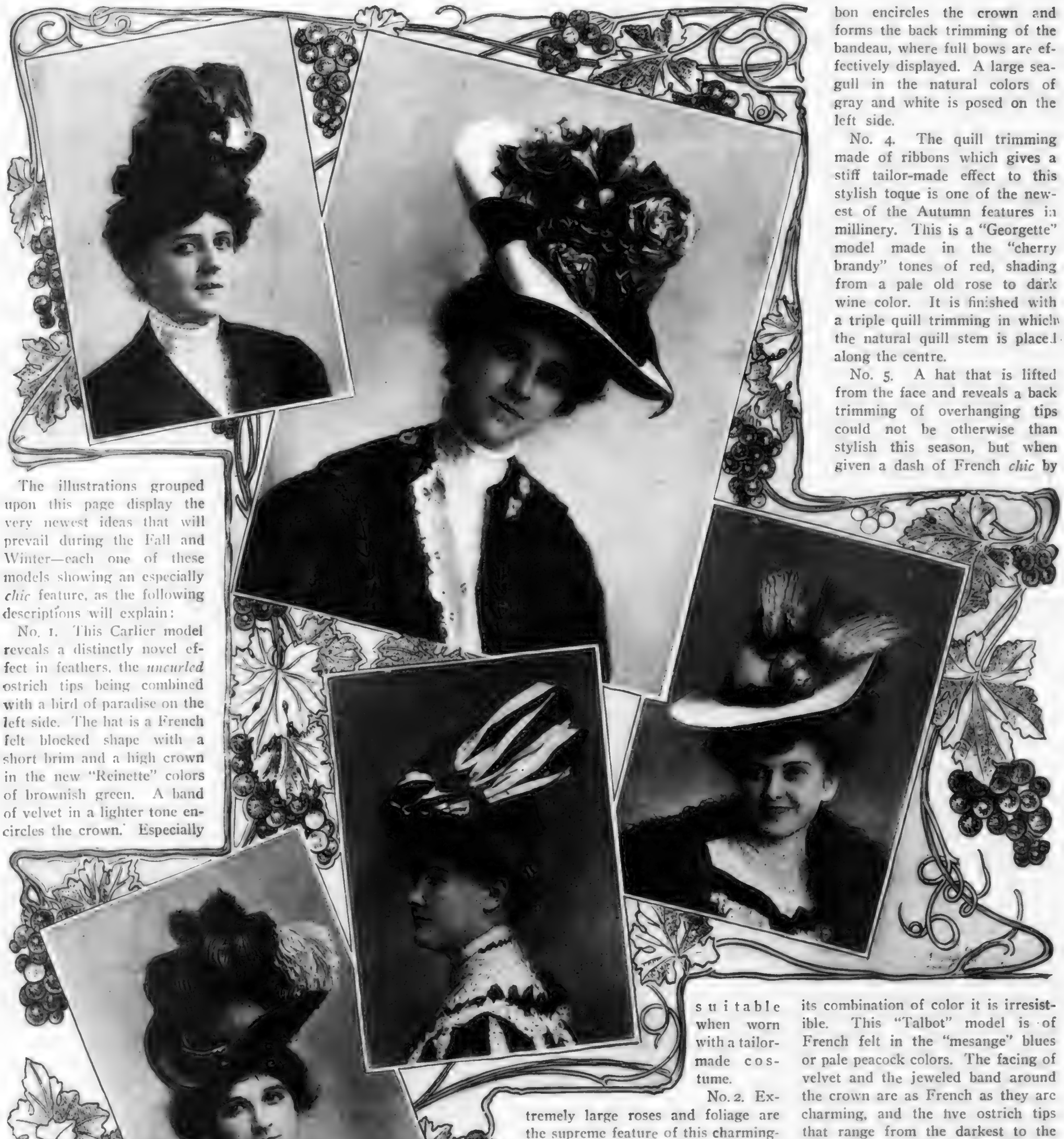


The illustrations grouped upon this page display the very newest ideas that will prevail during the Fall and Winter—each one of these models showing an especially *chic* feature, as the following descriptions will explain:

No. 1. This Carlier model reveals a distinctly novel effect in feathers, the *uncurled* ostrich tips being combined with a bird of paradise on the left side. The hat is a French felt blocked shape with a short brim and a high crown in the new "Reinette" colors of brownish green. A band of velvet in a lighter tone encircles the crown. Especially suitable when worn with a tailor-made costume.

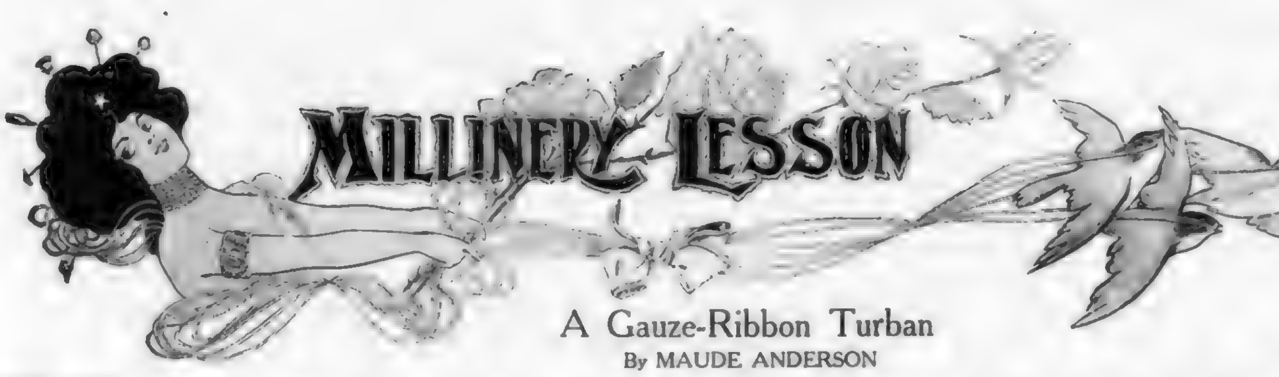
No. 2. Extremely large roses and foliage are the supreme feature of this charmingly becoming hat, and nothing could be newer. It is a "Lewis" model developed in the "Narghile" shades. The hat is a pale cinnamon in color, and the large velvet roses shade to a golden color. A band of velvet lifts the brim eccentrically on the right side.

No. 3. Useful for afternoon wear and extremely becoming to a youthful face is this Virot model in white French felt. Mole-colored velvet ribbon encircles the crown and forms the back trimming of the bandeau, where full bows are effectively displayed. A large seagull in the natural colors of gray and white is posed on the left side.

No. 4. The quill trimming made of ribbons which gives a stiff tailor-made effect to this stylish toque is one of the newest of the Autumn features in millinery. This is a "Georgette" model made in the "cherry brandy" tones of red, shading from a pale old rose to dark wine color. It is finished with a triple quill trimming in which the natural quill stem is placed along the centre.

No. 5. A hat that is lifted from the face and reveals a back trimming of overhanging tips could not be otherwise than stylish this season, but when given a dash of French *chic* by its combination of color it is irresistible. This "Talbot" model is of French felt in the "mesange" blues or pale peacock colors. The facing of velvet and the jeweled band around the crown are as French as they are charming, and the five ostrich tips that range from the darkest to the lightest tones of the selected color give an enchanting elegance to the whole. These tips sweep over the crown from the bandeau in the back, where a trimming of velvet is appropriately placed.

For theatre wear, we are to have the small bandeau effects, made up of a bit of velvet, malines and ostrich tips. They are mere head-dresses—neither bonnets nor hats—but extremely becoming withal.



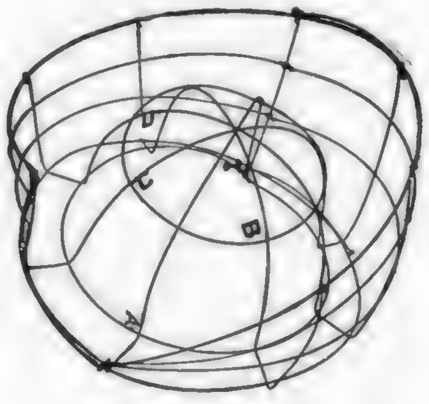
MILLINERY LESSON

A Gauze-Ribbon Turban

By MAUDE ANDERSON

THIS turban is made of rows of narrow gauze ribbon. The back is filled in with black malines, and the under brim is made of twisted malines. Birds of paradise and wings are going to be used very much this Winter. This turban is very pretty when made in light colors for evening wear. It is a shape that is becoming to almost any face. Small hats will be decidedly in vogue during the coming season.

The materials required for making this turban are as follows: 6 yds. of black malines, ½ yd. of chiffon for covering the frame, 20 yds. of narrow black gauze ribbon, and a bird of paradise.



THE UNTRIMMED FRAME

The first thing to do is to make the frame, always starting with the head wire. Lap a piece of wire 22 inches long until it measures 18 inches; join it in a circle and tie with tie-wire. This is the head-wire. Cut 4 pieces of wire, each 22½ inches long, as marked: A, B, C, D.

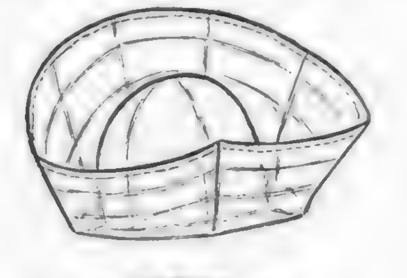
Wire A is the front wire. Measure 2¾ inches for the coronet; bend and measure 1¼ inches for the under-brim; measure 10 inches for the crown; curve this wire around to shape the crown; measure ¾ of an inch for the under-brim at the back of the hat, and measure 3 inches for the coronet.

Wire B is the left side-front wire. Measure 3¼ inches for the coronet; bend and measure 1 inch for the under-brim; measure 10 inches for the crown; curve round to shape the crown; measure ¾ of an inch for the under-brim at the back of the hat, and measure 2¼ inches for the coronet.

Wire C is the right side-front wire. Measure 2¼ inches for the coronet; bend and measure 1 inch for the under-brim; measure 10 inches for the crown; curve round to shape the crown; measure ¾ of an inch for the under brim at the back of the hat, and measure 3¾ inches for the coronet.

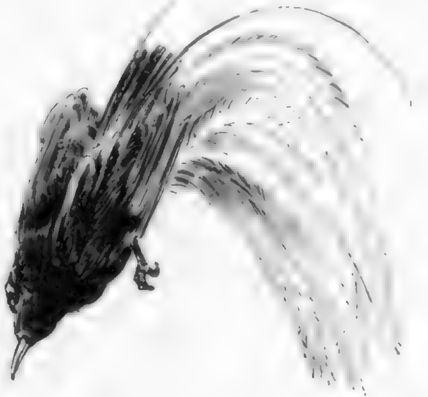
Wire D is the side wire. Measure on the left side 4 inches for the coronet; bend and measure 1 inch for the under-brim; measure 10 inches for the crown; curve round to shape the crown; measure on the right side 1 inch for the under-brim and 2¼ inches for the coronet.

Tie A, B, C, D wires to the head-wire by bending each wire around the head-wire with a pair of nippers, having the spaces an equal distance apart. Tie the centre of the crown with tie-wire to keep the wires in place. Take a piece of wire 38¾ inches in length, lap it until it measures 34¾ inches. Join in a circle and tie with tie-wire. This is the edge-wire. Join this wire to the A, B, C, D wires by using nippers to bend the wires over to hold the edge-wire. This wire always shapes the frame. Be sure to have the measurements exact. Cut another piece of wire 30 inches in length, lap it until it measures 25½ inches. Join it in a circle and tie with tie-wire. This is the brim-wire. Tie this wire at the base of the coronet with tie-wire, then put 2 brace-wires between the edge-wire and the brim-wire; also put a brace-wire around the side of the crown. This makes the frame firm to work on. Dent the frame to a point on front wire A on the edge-wire; put another dent on wire C on the right side.



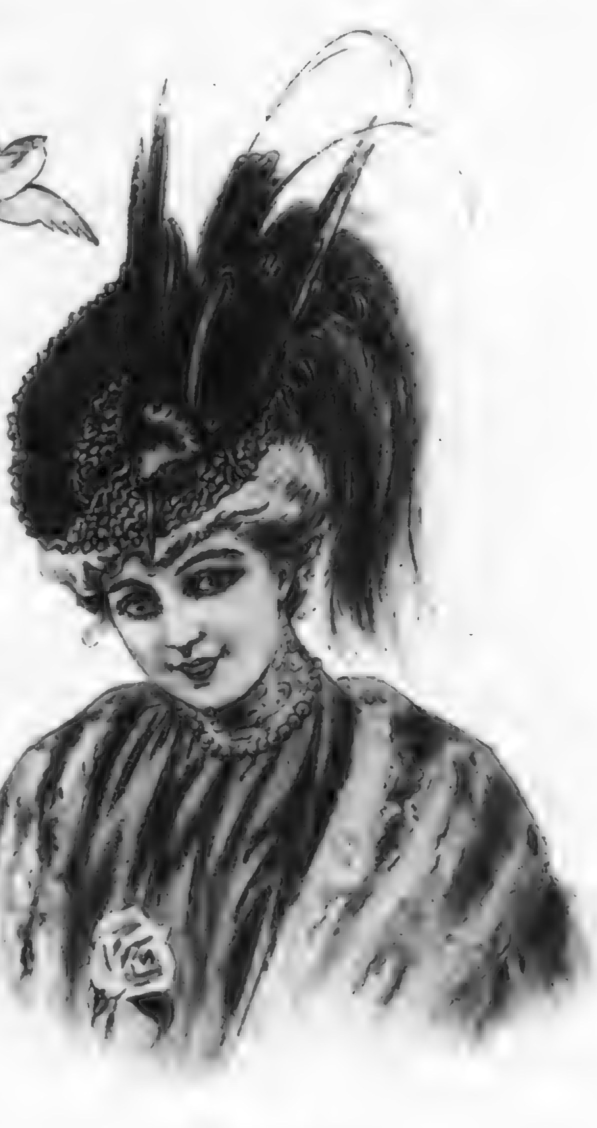
DETAILS OF MAKING AND TRIMMING

Cover the top of the crown and brim smoothly with the chiffon. Bind the edge-wire with a piece of the gauze ribbon, then cut the malines down through the crease, cutting one piece again in half so that you will have two strips each 6 yds. in length. Fold it over 3 times so that the strips will be 1½ inches in width. Sew this around and around on the inside of the coronet and the inside brim, always starting at the edge-wire at the back. Put a shirring string on one edge of the ribbon—you can also buy the gauze ribbon with a shirring string in it. Pull up the shirring string to make the ribbon a little full. Start at the base of the crown and sew the ribbon around and around until the crown is all covered. Lap the ribbon a trifle so as not to show the edge of the shirring, then cover the outside of brim and coronet smoothly with chiffon. Do the same to the coronet, making it all shirred gauze ribbon, the same as the crown. Start at the left side of wire B and sew the ribbon around and around until the coronet is all covered. Finish the under-brim with 2 twists of malines. Tack it here and there to hold the twists in place. This gives it a soft effect near the face. Put a shirring string in what malines is left and draw it up, fulling it in the back of the hat. You can also plait it in if you prefer. The bird of paradise must be sewed on the left side of wire B. Have the head of the bird to come towards the front of wire A, sewing it in place good and firm.



A PARADISE BIRD

To line the hat, cut a piece of silk 20 inches long and 5 inches in width. Put a hem on one edge and run a piece of baby ribbon through the hem. Sew the other edge around the head size and then draw up the ribbon and tie it in a small bow. The hat is then finished and ready to be worn.



THE FINISHED HAT

Any woman ought to be able to make this turban if she will only follow my instructions carefully, as it is a very simple turban to construct.

This hat will be made to order for $12.50, mailed complete from this office, 853 Broadway, New York City, if the requisite amount is enclosed with the order.

WHAT WILL BE WORN

There are still women who demand bonnets, and for their benefit the close little old-fashioned French capote—the most perfect model of a bonnet that ever was made—has been revived. There is nothing more appropriate for a woman of middle age than this becoming little shape.

The "bowler" is one of the shapes of walking hats which will be worn, but they do not adhere to the strictly tailor-made style, as they are frequently adorned with tips curling back over the hair.

White felt hats are much in evidence among the imported models. Theyare frequently made all white, but now and then are trimmed in black or brown or purple, the last combination being especially good.

Among feathers to be worn, the ostrich plume is easily the leader, but other favorites are marabou and ostrich pompons, peacocks' and pheasants' breasts, and quills. Plumes are worn longer and in many instances almost touch the shoulder; those most frequently used, however, for general wear, are only half long

OUR HOUSEKEEPING Department

Systematic Housework According to the Days of the Week

I.—Monday

The Traditional Washday

The old-time rhyme taught to little girls who were expected, as a matter of course, to become good housewives at some future date ran:

> "This is the way we wash our clothes,
> So early *Monday* morning!"

and in those days the housewife who did not have a snowy line of clothes hung out in the air and sunshine betimes every Monday morning was looked upon as being "not forehanded with her work" if not absolutely "shiftless," which was the worst possible adjective that could be applied to a housekeeper. Women were expected to wash on Monday as had their mothers and grandmothers, whether it rained or shone, and in one of Mary E. Wilkins-Freeman's stories of New England we are told of what one woman had to bear who dared to brave public opinion in her village by departing from this general custom, defying the usage of generations so far as to do her washing and the rest of her housework at any time and on any day she chose, and the greatest horror was aroused on account of washday being postponed until Tuesday, this to these custom-enslaved housewives being the worst crime of all against good housekeeping. Wise woman! She realized that times and customs were changing; that Sunday was no longer what it once was, but, instead of a day of rest had become for the housewife as hard a day as any in the week, and that therefore Monday morning found her less fit than any day in the week to handle a large wash with justice to her own health.

Change in Sunday Customs

Time was when, the house thoroughly cleaned on Saturday and with plenty of food baked ahead, there were long services at church, followed by a simple meal of the food prepared the day before, and then a book in a quiet corner, or Sunday stories for the children—a day of rest and a holy day, not as it now is, a day for amusement and diversion; and the house was generally in spick-and-span order when Monday morning arrived.

Readers of the PICTORIAL REVIEW desiring any information concerning the paragraphs on this page should enclose a stamped envelope for reply and state the page and date.

Then was Monday undoubtedly the best time to wash, but times have changed, and now Sunday is greeted as a time when the home is to be especially enjoyed, when elaborate meals are the order of the day, and each member of the family feels free to follow his or her own pursuits; or there is the weekly jaunt for the entire family—a trip to the beach or to the country—all of which means much extra work and care for the housemother, until Sunday has come to be as difficult a day as any in the week, although a day of change and pleasure.

In any case, it is no longer *a day of rest* for the housewife, and Monday morning finds her in a physical condition that demands rest or easy labor if she would care for her nerves and her general health.

In Favor of Tuesday Washday

I know of no reason why Monday should continue to be "Blue Monday," no reason why the hard-and-fast rule of a Monday washday should be observed, except that of old-time custom and usage, which arose undoubtedly from the fact that the Pilgrim Mothers landed on a Monday and did the first washing in the new land on that day, and that Sunday was really a day of *rest*, and the hardest work of the week could thus be best done on the following day.

Having once tried the plan of Tuesday washday, abolishing "Blue Monday," few housewives care to go back to the old custom, and for this there are many excellent reasons.

Aside from the fact that the housemother's physical condition is not at its best after one of our modern Sundays, it is also true that the entire house requires a complete straightening out; papers and magazines, books and other articles in use on Sunday must be put away. There are the "best" clothes of the family to look over and put away as well, and generally there is a bare larder after the Sunday evening meal, or at best a few "left-overs" which require time and planning to make into dishes that are appetizing and nourishing.

Preparing the Wash

Although high authorities differ as to the wisdom of soaking soiled clothes overnight, the housewife with a large washing finds that it materially lessens her labor, and therefore this custom is followed in many families. Few are the women who care to leave the family circle on Sunday evening and go into the kitchen to sort soiled linen and put it to soak, and this is another good reason for postponing washday until Tuesday.

Straightening the House

Having this plan in mind, then, the first thing on Monday morning is the general straightening of the entire house. With the thorough cleaning that took place during the last of the previous week, this means merely putting away books, magazines, papers and other articles which have been in use the day before, a little dusting here and there, and the use of the carpet-sweeper wherever it seems necessary, and this little attention, given at this time, will suffice to keep the house neat and clean until the washing and ironing are well out of the way.

Airing the Beds

Then, while the beds are airing, the "best" clothes of the family should be looked over, aired, brushed and put away in their proper places, not forgetting to look for stray stains, to replace missing buttons, hooks or eyes, or to take an occasional stitch that seems necessary; for, as all housemothers are aware, it is not the actual wear given to best clothes which so soon removes the "new" look and places them in the category of "second best," as the lack of care, the neglect to put them away in proper shape as soon after they are worn as possible, the failure to remove stains and to take occasional stitches as soon as the need is apparent.

Neither the Monday morning straightening of the house nor the putting away of best garments is laborious work, however necessary, yet, added to the labor of washing, it would mean a real hardship to the worker.

Cleansing the Refrigerator

With this work accomplished, and the beds made, one may return to the kitchen and examine the contents of the larder and refrigerator; this is a good time, too, to thoroughly clean the refrigerator, using one of the long brushes which may be bought for a nickel and which thoroughly cleanses the pipe of all refuse from the ice, not forgetting to pour down the pipe a strong solution of soda, which need not be boiling hot, since this would raise the temperature of the refrigerator, and that must always be avoided. If the shelves are to be scalded, remove from the ice-chest and let them become cold before replacing them; by thus cleansing the pipe once a week, carefully wiping off the inside and the shelves with cool water in which is plenty of ammonia and no soap, the refrigerator will remain sweet for a week, especially if one is careful to wipe up at once anything that may be spilled on the shelves.

Using Left-overs

There is also plenty of time to use up the left-overs from Sunday in some appetizing way, when washday is put off until Tuesday, and also to prepare sufficient food to last well over Tuesday, until on Wednesday, when there is a fire for ironing, more cooking may be done, and this plan always insures a supply of freshly baked food in the larder. No longer need the "men-folk" of the house dread washday as a time when a poor dinner of left-overs hastily prepared is the order of the day, which is very apt to be the case if the washing is done upon Monday.

Sorting the Soiled Linen

Best of all, one has an opportunity to carefully look over the soiled linen, sort out such pieces as must be sent out to the laundry, separate the slightly soiled linen from those pieces which are very dirty, and, most important of all, to do any little mending that may be necessary.

In this enlightened age we no longer wear or use linen until it is so very soiled that mending before laundering is impossible on the score of unpleasantness, and one who tries the experiment of mending before washing will be surprised at the amount of work and time thus saved; for it is impossible to launder a garment that needs mending without making the torn place much harder to fix, for a thin place which needs only darning is apt to be a hole which needs patching after the article has passed through the tub; even stockings which need mending are harder to fix afterward, the holes being noticeably larger; moreover, when a garment is laundered *after* mending, the mended place seems to become a part of the goods and does not show up with the distinctness which is apparent if the mending is done after ironing. It is also very easy to wrinkle a newly ironed garment, and it is sure to occur if mended after laundering, which makes a second pressing necessary. Then, too, it is a great satisfaction to know when an article is ironed and hung up to air, that it is all ready to be put away for future use and need not join the rest in what is perhaps an already overloaded mending basket.

The Housewife's Time for Rest

The mending done, the soiled clothes may then be put to soak, and with the house neat and clean, plenty of cooked food on hand, the "best" garments of the family put away in order and the clothes put to soak, the housewife has the rest of the day in which to rest or for recreation, and so, Tuesday morning finds her in splendid physical condition to attack the really hard task of doing the weekly wash; and best of all, she has not on her mind a hundred and one little odd tasks about the house which would distract her attention if the washing were attempted on Monday morning. In this way it is possible to abolish forever from the housewife's calendar a day that has been dreaded by all the family—"Blue Monday."

MARY TAYLOR-ROSS.

Making Household Season Notes

A system of keeping household season notes will be found very useful. One often hears of receipts for foods or methods of doing things, not at the moment seasonable, and for that reason the receipt or method is forgotten. Or, if a note is made of it, the note is placed in a general cook or housekeeping book and is lost in the midst of others. A good way to preserve the note for the proper season is to put it in a receptacle marked with the name of the month when it would be most useful.

The best note-case I ever saw was one designed by a university professor for keeping his notes on topics bearing on the studies his classes were pursuing. He had the cases made at a bookbinder's, but I have made similar ones at home. Two 5½ x 8 inch pieces of stiff cardboard (or the board covers of a worn-out book) are nailed with small upholsterer's tacks to a strip of quarter-inch wood as long as the book-covers are wide and rounded at one end, as is the back of a book. Another strip of wood is nailed the length of the covers, thus forming a book-shaped case, open at one end. Into this is put large envelopes containing slips bearing the receipts suitable for each month. On the back of the case, where the title of a book is printed, the name of a season is written, and beneath it a sub-title of the contents of the box. For instance:

AUTUMN
Cleaning Notes
Festivals
Evening Games
Out-door Sports
Medical Hints, etc.

Lady Baltimores

Much interest to housekeepers clusters about the "Lady Baltimore Cake" since Owen Wister has seen fit to dignify it into the title of his latest novel. It has long been a favorite wedding cake for the brides of Charleston, South Carolina, where his story is located. The following information is interesting:

"Lady Baltimore" is a layer cake of simple, light, white cake, and the filling is of nuts and raisins chopped and mixed with a secret mixture, and the top is iced according to price and fancy. The average "Lady Baltimore" costs $1.25, but when it is shipped to foreign parts — which means anywhere outside of Charleston—it costs more, and as the chief dainty of a wedding feast, with cupids and other sentimental sugar devices, its price may mount to dizzy heights.

"Lady Baltimores" are made only at the Woman's Exchange, which in Charleston is the fashionable caterer as well as the home of drawn work, doilies and crochet slippers. This establishment is also the custodian of the silver and crystal used at the three smart balls given in Charleston every Winter—balls whose history dates back to the youth of the young Virginian who afterwards became General Washington.

The Ideal Kitchen

It is a peculiar fact that the kitchens designed and utilized by women do not possess the same desirable qualities as those by men; for instance, the small affairs in clubs or steamships or dining-cars, as compared with the ordinary house-kitchen. Compactness is a *sine qua non* in the model kitchen of to-day. Everything should be within easy reach, so as to avoid any unnecessary steps on the part of the cook, a fact which the masculine cook seems to understand better.

Then, too, the situation of the kitchen in the house, in regard to the other rooms, is of the utmost importance. It must be as isolated as possible, so that the smell and noise necessitated by cooking may be avoided, but it must also be convenient to the pantries, the dining-room, the store-room and the cellar.

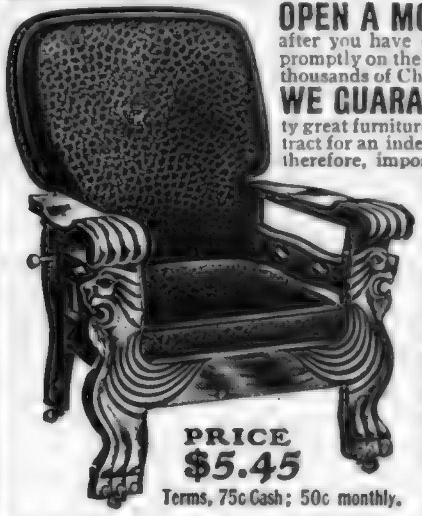
Every kitchen should have windows on opposite sides, if possible, for the better circulation of air, because good ventilation is a primary requisite. In addition to the windows for light and air—and above all things let your kitchen be light—have transoms over all outside doors, so that the fumes of cooking may escape. This is most important. Some kitchens are provided with a ventilator in the upper part of the chimney, with which the gas and coal ranges are connected, and have a projecting hood of sheet iron which carries the odors up into the ventilator and away.

The sink, with its grooved drain-board slightly inclined, should be located near to the ranges. Open shelves may be placed opposite the ranges, with drawers below for towels, etc., or this may be replaced by one of the new kitchen cabinets now so popular with the housewives and combining so many conveniences in a compact form. A roller towel should always be near by, that the cook may dry her hands in the preparation of food without nnnecessary steps. Kitchen utensils should be hung on hooks above the drain-board.

Something Worth Knowing

Any engineer will tell you that coal free from dirt and slate generates more heat and energy with comparatively less wear and tear upon the machine itself.

The same is true of the human machine. Then, if you have the welfare of your husbands, boys and girls at heart, you should not fail to secure a copy of "Good things to eat and how to prepare them," sent free upon request.



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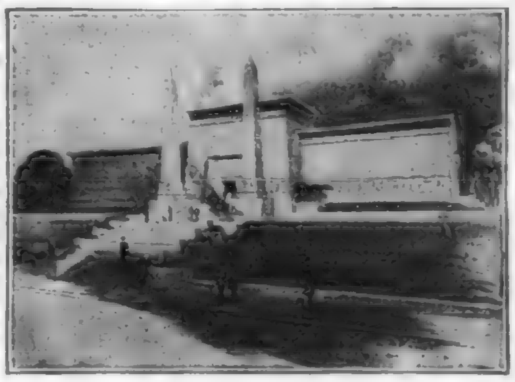

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Making Good Butter

By T. CELESTINE CUMMINGS

THERE are many butter-makers in the land, but not from all of them, by any means, can you obtain delicious butter—the kind that quickens the appetite of the epicure and sets him to dreaming of buttercups and daisies. No, this style of butter rather than being the common product of home dairies, is, I am sorry to say, the exception, and the principles of good butter-making are so simple. From the greasy substance called butter by courtesy, to the delicately-flavored article there are many kinds more or less good. Cleanliness and a few other points are absolute essentials, if you have that praiseworthy ambition—to excel in butter-making. This information will, I know, be very welcome to the young housekeeper on the farm, or in the suburbs, who has an opportunity to make money in the dairy.

In these days, there are many labor-saving devices in the way of churns and patent butter-makers. These are valuable time-savers, but in reality have little to do with the quality of your butter.

The best butter I ever tasted was made on a Western ranch by a woman whose success in butter-making not only won her golden opinions, but the dollars as well, and her method I thought could not be excelled. Having given it many a trial in my own home with like success I feel competent to initiate others into my good luck.

Perfect cleanliness cannot be too carefully impressed as a prime essential of every utensil used in connection with butter-making. As soon as the milk is strained, the pail and strainer must be rinsed with cold water first, then scrubbed with hot water, but no soap used. Rinse them out and set in the sun to dry and sweeten. Before using again, rinse out with cold water and insist on the milkers washing their hands immediately before milking. The pans should be washed like the pails and in addition scoured with salt, to thoroughly remove all particles of sour cream. The churn, butter ladle, and all other wooden articles must be scoured entirely in cold water and salt, rinsed well and aired in the shade. We cannot be too particular in these details, as milk that is the most nourishing food on earth when pure can become one of the most dangerous as well, if exposed to any bad odors or conditions of decay, for then it attracts and develops every kind of wretched microbe.

If you can, have your dairy separate and built of stone with a cement floor, windows well screened and with shutters made with slats through which the air can circulate even with the blinds closed, for coolness. Long rows of pine shelving will accommodate all your dairy outfit, and your churning and butter-making in this cool retreat will be a pleasant task.

If a running brook courses its rippling way outside, you will then have an ideal location for your work. If you cannot have a model dairy, like my Western friends, nor even a separate building for your butter-making, there are many contrivances that can be made to answer. Fit up a large box as a cupboard with its sides screened. Stack your milk-pans in it, with small slats between, and throw over the whole a yard square of cheesecloth, fresh from the open air and sunlight.

A GROUP OF JERSEYS

Have several of these cupboards, if necessary. They should be placed in a corner nook where there is the best of fresh air and shade. Your milk will be sure to keep nice and cool, and several degrees lower in temperature than the outside air, if a blanket is kept dripping wet and flung over the cupboard. Set under it a small pan filled with water and this will keep the blanket full of moisture. The cream for butter-making is to be skimmed when a light film of thick milk is seen below it. After one or two trials the eye readily detects when it is ready for skimming. Run a silver knife around the edge of the pan to loosen it, then hold the pan over the edge of your cream-jar and let it drop in guided by your knife.

The temperature for cream should be as nearly uniform as possible, cool, but never to freezing point. Stir to the bottom night and morning when adding fresh cream, and always churn with three days' cream, as a longer ripening process is apt to spoil the flavor of the butter.

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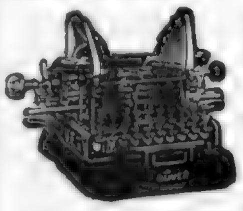

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KITCHEN STEPSAVERS

Readers of the Pictorial Review desiring any information concerning the items on this page should enclose a stamped envelope for reply and state the page and date.

"Stepping Around" Versus Walking

Many a woman who declares she is no walker—"Couldn't walk a mile to save her life"—will continually make useless journeys across her kitchen and actually take more steps in a morning than would, if put together, make up a mile. She is wrong to think, though, that such a mile's walk is as wholesome for her as an out-door promenade would be. It is not only the open air that is needed to make a walk wholesome, but the sort of exercise walking gives the muscles, and which that jerky trotting hither and thither does *not* give. Let the woman who wants to be healthy, then, save her steps in going about the kitchen and put her energy and strength in a daily outdoor walk.

Kitchen Seats

In small modern kitchens it is easy to save steps, for nearly everything is within arm's length. Economize strength, then, by sitting down to work whenever this is possible. Even dish washing *can* be done by sitting down to it, and so can many other things. Looks lazy? Nonsense, but even if it does, sacrifice looks to health. Of course, in big kitchens there should be a lounge and a rocking-chair. When women of America used to do their own work as a matter of course, such pieces of furniture were always in the kitchen; no one thought they indicated laziness, why should it be so thought now? They are strength restorers and a rocking-chair is as step-saving a thing as can be found, for it is so inviting that even the super-energetic worker may sometimes be induced to stay in it long enough to shell peas or corn or peel potatoes. If the objection is raised that the lazy person, especially if she be a servant, is thereby invited to be more lazy, I have only to say—why, then, remove the rocking-chair.

The Art of Sitting Down

Sitting back comfortably in the rocking-chair all the clothes of the wash, except tablecloths and sheets, can be folded ready to iron or mangle. They can even be sprinkled from the chair, though it is not easy to sprinkle them well in that position. 'For that reason further work can be saved by folding things before they are too dry A certain busy woman folds many pieces this way and puts them through the clothes-wringer, which answers the purposes of a mangle and saves further steps in ironing them.

Saving Work on Lamp Chimneys

When the lamp chimneys are cleaned, a paper cone set over each one will prevent the accumulation of dust and greasy vapor that is apt to collect on them before evening. To keep them clean in this way, chimneys belonging to parlor, library or sitting-room lamps may be left in the kitchen closet all day. The shades of the lamps will hide the absence of chimneys until they are needed, when one journey at lighting time will put them all in place.

Don't Scour Steel Knives Twice

A novel method of preserving steel knives and keeping them bright after using occurred to a busy woman. She filled a flower pot with clean, fine sand and set it in her kitchen dish closet. In putting away the scoured steel knives, instead of laying them in a drawer or knife-box, she stuck them, blades down, in the pot of sand as she would stick pins in a cushion. The sand kept them so beautifully that unless they were used to cut some acid thing they never needed scouring.

Saving Pan-washing

A lady who was once very hurried on baking day found she had no pan in which to put a cake just beaten up. Probably some of the children had left some tins out of doors when feeding the cats there. Rather than take extra steps and also lose time looking for and cleaning the pans, the woman's ingenuity impelled her to take an empty pasteboard cracker-box, whose waxed paper lining promised to make it a possible baking pan. She poured the cake batter into the box, set it on a tin sheet and baked the cake successfully.

Cleansing Milk Bottles

Wash and rinse the milk bottles thoroughly and drain by the simple expedient of bending a piece of wire in horseshoe shape with a loop at each end and fastening it to a board above the sink. Set a large screw hook below and place the bottle through the ring, supporting it on the hook. It will drain perfectly.

When Kettles are New

New iron kettles sometimes have a disagreeable taste, and it is advisable to remove this by boiling a wisp of hay in them, repeating it until the taste is removed. Boiling hay water is a great sweetener of all the tin or wooden utensils used in the care of milk or butter.

Easy Silver-cleaning Day

There's no earthly use in spending time and strength on scouring and polishing silver. If it is invariably washed in very hot water and dried at once, it will always be bright unless such things as strong acids, egg and the like have touched it. But if it does grow dull just put it in a pan and cover it with sour milk. Let it stand in the milk half an hour, then rinse in hot water and wipe dry. It will shine like new.

A Hint to the Hurried Cook

In mixing flour for thickening, a pinch of salt added to the flour before pouring on any water makes it easier to beat into a smooth paste. Once the paste is smooth I find it will make better thickening for being rather liquid when poured into the boiling milk or gravy, and then straining is not necessary.

Save the Leavings

After cleaning an article that requires to be dipped in a bowl of gasoline, the gasoline that is left can be used again if strained through filter paper, which can be bought at a drug-store, or through chamois leather.

Ingenious Thrift

A housewife who had unexpected need for a large dish of fried potatoes for a meal for which she had prepared only a few, not being able to "run to the store" for more, invented a dish. She cut some stale bread into cubes, minced a bit of onion, and added these to the potatoes. This was cooked until the bread was well fried, then two eggs beaten very light were stirred in and all was tossed about until brown.

Cure for Tired Feet

Many people, especially women, suffer from tired feet because they are obliged to walk and stand a great deal in the performance of household duties. Walking heats the feet, and standing causes them to swell; both are tiresome and exhaustive, but may be relieved by the use of a liquid which has cleansing and purifying qualities as well, and which has been employed in the general bath, also, with good results.

In Making Iron Holders

A sheet of asbestos should be spread between two pieces of denim to make an iron-holder that is light, easily held and impervious to heat.

A Pad on the Kitchen Table

Be sure to place a pad under the oilcloth cover to your kitchen table, as it lessens the noise, renders it easier to clean and doubles its wearing qualities.

Mark the Brushes and Brooms

If you have a pyrography outfit, it is best to have every broom and scrubbing brush marked with the name and object for which it is designed, so that there will be no danger of your Persian rug being swept with a greasy kitchen broom.

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A Lesson in Simple Cookery

III.

By MARGARET HALL

Good Things For The Table

AMONG those who still cling to the traditional New England menu, the codfish cake finds place without deviation on the Sunday morning breakfast-table. It is a simple dish seemingly, but one which few cooks present at its best. Like the little girl of the curl-in-the-middle-of-her-forehead fame, when it is good it is so very very good, and when bad it is indisputably horrid. A properly proportioned, correctly made codfish cake, delicate and creamy, is well deserving of the favor of the most fastidious; its antithesis, a coarse, hard mass, deserves rejection.

If designed for the Sunday morning breakfast, the codfish mixture should be prepared on Saturday and put away in the refrigerator overnight. In the morning it may be moulded into dainty croquettes, balls, or cakes, as individual fancy may dictate. If flat cakes are preferred, a poached egg may be served on each one as soon as nicely browned on both sides; if croquettes or balls are made, these should be piled attractively on a napkin or doily, garnished with parsley and lemon points. Whether cakes, balls or croquettes are made, they should be, alike, *perfectly browned.*

HOW TO PREPARE CODFISH BALLS

The codfish should be put to soak in cold water; this should be poured off and the fish should be covered again with fresh water and boiled slowly, the water being changed once again to reduce the salty taste. When tender and drained perfectly dry, the fish is flaked finely and combined with hot boiled potatoes, mashed together until perfectly smooth and light. For those who like a distinct codfish flavor, the proportions may be made equal, one pint of mashed potatoes to one pint of codfish; for those who do not relish so pronounced a flavor of the fish, the quantity may be diminished to one-third of the codfish to two-thirds of potato. When these have been mashed together add a piece of butter the size of an egg and two tablespoonfuls of hot cream; pepper and salt to taste. Beat all with a large silver fork until light and creamy; form into desired shapes and set away in a dish until ready to fry. If the form is croquette or ball, dip in beaten egg and then roll in fine bread-crumbs, place in a frying basket, a few at a time, and plunge into deep, boiling-hot fat or oil, until a golden brown in color, which will be in a few moments.

WHEN THE FAT IS READY

The fat must be allowed to heat gradually. Test by dropping into it a small piece of bread. If this browns in about half a minute the temperature is correct. Four croquettes or six small balls are enough to fry at a time. When brown, raise the basket up out of the fat, let drain a moment; lift out one croquette at a time and place on a piece of brown paper in the oven, leaving the door open, until ready to serve. The fat must be smoking hot again before putting in the additional numbers of croquettes or balls. If plain flat cakes are desired, these may be dipped in flour just previous to being put into a frying-pan containing heated drippings, or drippings and butter, to brown evenly, first on one side and then on the other. This process is not frying, but is what the French call a *sauté.* Care must be exercised in regard to the heat of the fat in the pan for this kind of cooking. The cakes must be brown and crisp on the outside at once; otherwise they will soak up the grease and become uninviting in appearance as well as unpalatable and indigestible. There need only be sufficient fat to cover the bottom of the pan well, but it must be *hot* when the cakes are placed in it. These directions apply also to the browning of tiny pats or cakes made of left-over mashed potatoes.

POACHED EGGS

A poached egg is generally enjoyed with the codfish cakes. Place muffin rings in a pan of boiling water, to which has been added a teaspoonful of salt. Break the eggs, one at a time, in a saucer and then slip off carefully into a ring. Let simmer, that is, boil *very slowly,* until just firm enough to lift out with a flat strainer. Drain off all water thoroughly and place either on a hot codfish cake or a piece of buttered toast very slightly moistened with a spoonful of hot water. Baste each egg also with a spoonful of hot water while cooking.

FOR SUNDAY MORNING BREAKFAST

Fried ham and eggs are enjoyed by many as a regulation Sunday morning breakfast dish. The ham should be cut into uniform portions about half an inch thick; rind and rough edges cut off. First, parboil the ham by putting down in cold water and letting this come to a very slow boil. Drain off the water and dry the ham with a clean cloth. Place in a very hot shallow frying-pan, pouring about a teaspoonful of water on each portion. Cover and place where the fire is moderately hot. At the end of five minutes turn over each portion. At the end of ten minutes remove the cover, place the pan on the hottest part of the fire, and let cook until the fat is evenly browned on both sides.

A SMALL ROAST OF BEEF

For a very small family the porterhouse roast is recommended as of economical advantage. It can be purchased in small quantity and there is no waste, every particle being serviceable. These considerations offset the fact of the price being a few cents higher per pound than other cuts. For a small family four pounds of porterhouse roast will be sufficient for a generous dinner, a second meal when the meat is either heated or served cold, and a third meal when what is left becomes a hash or ragout with vegetables. Besides this, the bones and trimmings, which the butcher should always send home with the roast itself, will make a soup; and in Winter the good housekeeper should never omit having soup for her daily dinner. It costs little; indeed, at times one may say nothing, and it constitutes a wholesome, hygienic feature of the menu.

The baking or roasting of a piece of beef is governed by rules so simple that it is an unpardonable offense to spoil this most excellent dish. The oven must be very hot, the meat must be basted frequently and must remain in the oven fifteen minutes for every pound of its weight.

The oven should be very hot when the meat is put in so that the outside of the meat may be cooked at once. This crisping coagulates the albumen on the surface of the meat, sealing in the juices and preventing the escape of flavor. The basting process keeps the joint from growing dry or devoid of moisture; and allowing fifteen minutes baking to each pound will ensure the result most satisfactory to the palate. The first cut will show the red rare quality of the meat, and this condition will extend equally through the whole of the roast.

PREPARING THE ROAST

First wash off the meat well with a clean wet cloth. Never place uncooked meat in water. The color of the water in a very few moments will indicate the loss of valuable juice. Meat is exceedingly soluble in water. Dredge the joint lightly with pepper and place in the pan, standing on a couple of muffin rings. Pour in the bottom of the pan a cupful of water in which has been dissolved a teaspoonful of salt. Baste thoroughly every ten minutes. At the end of twenty minutes turn the meat over, and repeat the same at the end of twenty minutes again. Keep the oven at an even temperature; continue to baste regularly; and at the end of one hour the four-pound porterhouse roast will be ready to serve. Place on a hot platter, and pour over it a cupful of boiling water to run through the meat and start the juices. This will insure a bountiful supply of dish or blood gravy.

The muffin rings are used to keep the meat up out of the water poured on the bottom of the pan. If a meat rack is used, it must be shorter than the length of the pan, so as not to interfere with the frequent service of the basting spoon. If the water becomes exhausted, add a little more from the kettle.

From Other Sources

SPAGHETTI TIMBALES

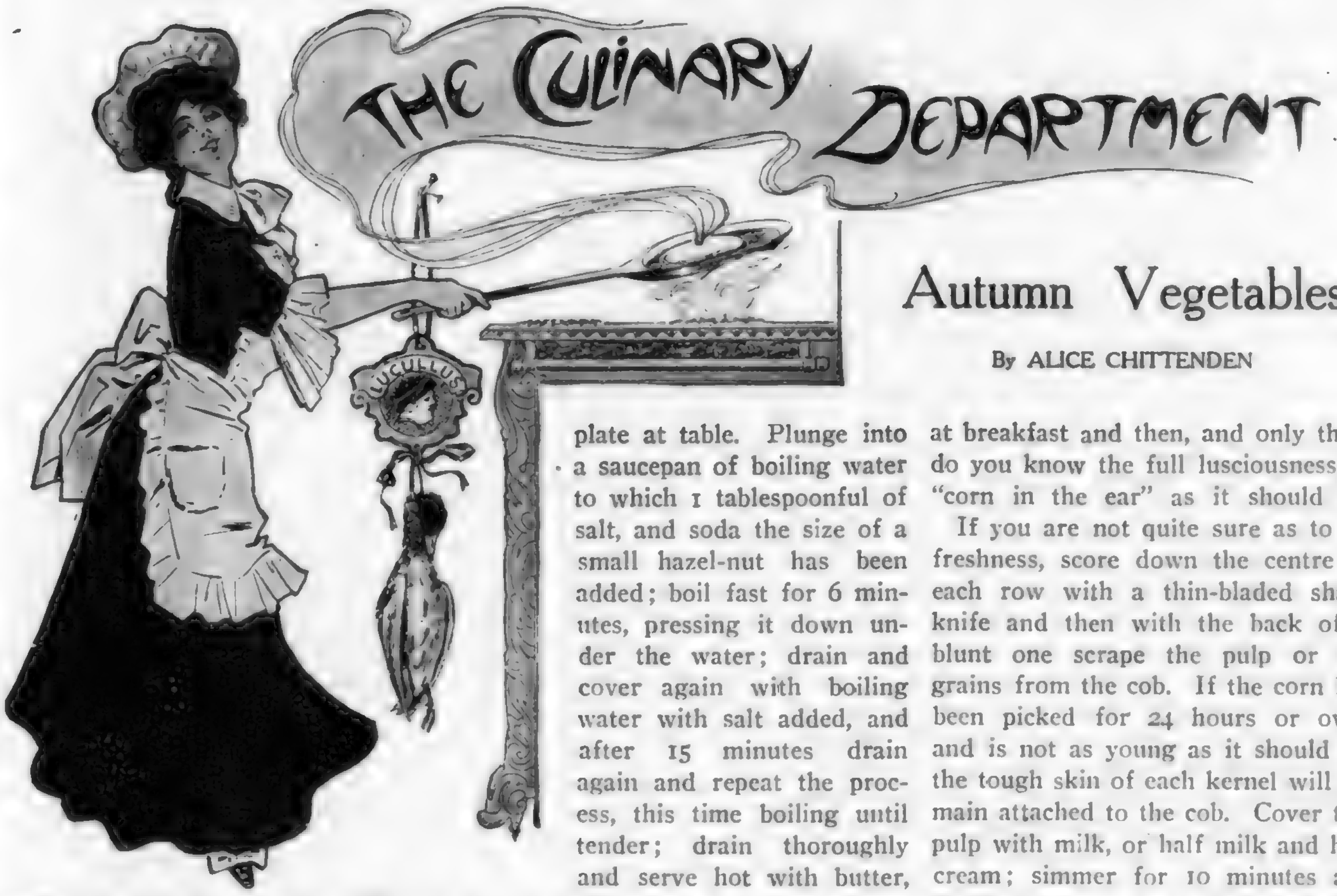
Boil 3 oz. of spaghetti in boiling salted water. Boil for about twenty-five minutes, or until it is just soft, but be sure it does not lose shape; then drain it, rinse in cold water, and spread it out at full length to cool. Butter liberally some small moulds and line them with the spaghetti, beginning at the middle of the bottom of the moulds, and coiling it up the sides. Fill the centres with a mixture of pounded raw chicken or veal mixed with a nicely seasoned white sauce, and add one whole egg for every two of the moulds; cover with greased paper, and surround with boiling water to one-third their depth; steam for half an hour, but do not allow the water to boil fiercely; turn out gently, and serve hot. The filling may be varied according to circumstances, and cooked poultry may be used.

Exactly the same method may be followed, only using large macaroni in place of the spaghetti and lining a large-sized mould. K. G. R.

A ROAST OF LAMB

The bone and trimmings of a roast of lamb will furnish a soup for two, and nothing is more appetizing if flavored with finely minced parsley.

An orthodox roast may be varied by serving with it young turnips boiled and hollowed out into cup form, these receptacles filled with freshly boiled and buttered green peas. When a roast has reached the stage where you can no longer cut it in sightly slices, remove all the meat from the bones and run it through the meat-grinder, heating in a brown sauce, and serving on small squares of toast with peas. A. C.



Autumn Vegetables

By ALICE CHITTENDEN

THE wise housekeeper will take advantage of the nutritious and delicious vegetables of the Fall season to provide for her table the variety so desirable, and which later on must in a measure be lacking.

FRIED EGG-PLANT

Egg-plant, fried in batter, or breaded, is a dish with which everyone is familiar, but it may also be scalloped. For a plant of medium size, fry 4 sliced tomatoes, add 1 pint of stale crumbs, a little cayenne and salt to taste; moisten to the consistency of a rather dry force-meat with gravy of any kind; arrange slices of egg-plant alternately with this force-meat in a buttered baking-dish, seasoning each layer of the vegetable with salt and pepper and bits of butter; sprinkle crumbs over the top, and bake for 30 minutes, covering the dish; then uncover and brown lightly.

THE FRENCH WAY

A French way of serving this vegetable is to peel and halve or quarter it and let it lie for an hour in salted water; cook till tender in salted water; drain, break and beat with a fork, adding ½ as much in bulk of bread-crumbs; two tablespoonfuls of butter, salt, pepper and a few minced mushrooms; put in a buttered baking-dish; sprinkle with crumbs and bake brown.

BAKED EGG-PLANT

It may be simply baked by cutting in halves; score deeply on the cut side of each half; rub with salt and pepper; dot with butter and bake, basting with its own gravy. Or, these halves may be boiled till tender, scooping out the inside afterwards and treating it as in the second receipt; then fill the rinds with the mixture, dot with butter, sprinkle with crumbs and brown.

CABBAGE MADE TEMPTING

The plebeian cabbage becomes a delicate dish if cooked as follows: Remove the outer leaves and quarter the cabbage; lay for an hour in salted water with a tablespoonful of vinegar added to obviate the possibility of finding a wire worm in your plate at table. Plunge into a saucepan of boiling water to which 1 tablespoonful of salt, and soda the size of a small hazel-nut has been added; boil fast for 6 minutes, pressing it down under the water; drain and cover again with boiling water with salt added, and after 15 minutes drain again and repeat the process, this time boiling until tender; drain thoroughly and serve hot with butter, pepper and sauce, or pour a cream sauce over it.

ANOTHER METHOD

Another way is to chop fine after boiling; season with salt, pepper, cream and butter; press into a buttered baking-dish, dust with crumbs, dot with butter and bake 20 minutes. Still another dish that is a meal in itself, is to alternate layers of the above chopped and seasoned cabbage with cold cooked minced beef or veal seasoned; sprinkle crumbs over the top; lay on half a dozen rashers of bacon, and when hot through serve with brown gravy in a boat.

BRUSSELS SPROUTS

For Brussels sprouts à la Baroness, trim 1 pound of sprouts and after letting them stand an hour in salted water plunge into salted boiling water; when half done drain, throw into cold water; drain again and add an equal quantity of chestnuts also half cooked; moisten with cream, season and simmer till done.

Any evil effects on the digestion which cabbage, cauliflower or sprouts may have may be avoided by this parboiling and the addition of a pinch of baking soda.

COOKED CELERY

Celery cooked and served with a cream sauce, in lengths like asparagus, gives all the flavor of a new vegetable. It is also delicious if cut in dice, boiled till tender, drained and served in a white sauce; or, put in a buttered dish, adding the sauce and grated cheese; cover with crumbs and brown in the oven. The green, outer stalks of celery may be used for this, but the water in which they are boiled should be changed several times to take away the bitter flavor.

"CORN IN THE EAR"

Corn is never so good as in the Autumn, when the great, succulent ears of Evergreen are in the market. If you are so fortunate as to have a garden and grow your own corn, pick it while the frosty dew of a chill Fall morning still lingers on its green coat, serve it *au naturel* at breakfast and then, and only then, do you know the full lusciousness of "corn in the ear" as it should be.

If you are not quite sure as to its freshness, score down the centre of each row with a thin-bladed sharp knife and then with the back of a blunt one scrape the pulp or the grains from the cob. If the corn has been picked for 24 hours or over, and is not as young as it should be, the tough skin of each kernel will remain attached to the cob. Cover this pulp with milk, or half milk and half cream; simmer for 10 minutes and finish the seasoning with butter, salt and pepper.

CORN FRITTERS

Here is the receipt of the chef of a New York club for corn fritters: Grate or scrape the pulp from 6 large ears of corn—there should be a pint of pulp—put 2 raw eggs into a bowl; beat, stir in 3 tablespoonfuls of flour, salt, pepper, a gill of milk and the pulp. Fry in boiling fat.

STUFFED SQUASHES

Select 2 small-necked squashes, cut off the neck, peel very thin and through the top extract with a spoon all the soft parts and seeds; drop this for 5 minutes into salted boiling water but do not allow the water to boil while the squash is in it; drain, press out the water; put 1 pound of lean beef (round steak) that has been run through the meat grinder into a frying-pan with 2 tablespoonfuls of butter, 2 dozen blanched and halved almonds, and 1 tablespoonful of minced onion; add the drained squash and stir till hot; place the squashes in an upright position in a saucepan having a diameter that fits them as nearly as possible; fill them with this mixture; add ½ of a pint of stock and 2 peeled and diced tomatoes, and simmer slowly for ½ of an hour. The squashes will keep their shape if not boiled rapidly; dish and pour the gravy (which should not have been allowed to diminish in quantity) around them.

SOUFFLE SWEET POTATOES

Peel and cut into slices of carpels ½ an inch thick; fry in very hot fat until tender but not stiffened or colored; drain; let the fat become boiling once more and after 10 minutes return the potatoes to it; they will at once puff out and take on a delicate brown color; drain very dry and serve.

CAREFULNESS IN COOKING

Green vegetables of all kinds are ruined in appearance and flavor unless they are put on to boil in fast-boiling water, and are allowed to boil quickly until they are sufficiently cooked, when they should at once be drained out of the water.

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The Bride's Household Dilemmas

Advising Her How to Choose Good, Fresh Vegetables

The First of a Series of Three Articles on Intelligent Marketing

By MARY C. FRANCIS

"BETTY TYSON," I said severely, "you may as well tell me what's the matter right away. It looks as if you were going to consult a lawyer about a divorce, and considering that you've only been married a month——"

"That's it," said Betty. "It's all on account of the marketing. Rob says he hasn't time to do it any more, and I have to invite his mother to dinner, and I dare not let them know that I——" She stopped suddenly.

Then I understood. "And your reputation will be eternally ruined if you don't have a nice dinner for mamma-in-law next Thursday?"

"Exactly," said Betty; "and she the best cook in town! If you had heard Rob this morning!" She sighed.

"Cheer up!" I said. "We'll fix it so that Rob will have to eat humble pie for *that.*" I pinned my hat on while I spoke. "Come along with me, my dear. I was just going to do my own marketing."

Betty revived, and by the time we had reached the market she was quite cheerful again and chatting in her old care-free manner. She never did take anything seriously.

"Now, you must pay attention," I said, "for I won't have time to bring you again, and you are really grown up, you know." She pinched my arm.

"Your Winter vegetables," I said, "are chiefly white and sweet potatoes, celery, cabbage, onions, chicory, white and yellow turnips, pumpkins, Winter squash, old peas, beets, carrots, parsnips, kale, salsify, and far into the Autumn tomatoes, peppers, Lima beans, Brussels sprouts, kidney beans and new carrots. These all have food values that you should use judiciously in order to avoid a heavy and monotonous meat diet during the cold months. A great many people think that they set a good table in Winter if they serve meat three times a day, and most housewives will say, 'Oh, I believe in living well; John and I always have bread, butter, meat and potatoes!' But you and Rob want something more?

"Well, it is quite true that potatoes are a stand-by, and that you must always keep them in the house. In choosing potatoes never get either the very young or the very old ones. The first are watery, immature and almost indigestible, and the second are strong and bitter. Never buy potatoes that are sprouting; the *solanin,* a poisonous substance found to some extent in all potatoes, is much increased in old, strong tubers. You might buy the fine, imported potatoes grown in South America once in a while for a change. They have a rich yellow color and are more mealy than those grown in the United States. If you want a special salad potato, buy the German potatoes, imported especially for that purpose, and sold at all German delicatessen stores for that dish. They are small, of a creamy yellow color, dry and a trifle sweet. They are better for salad than our potatoes.

"And, Betty, try to remember, won't you, when you peel your potatoes to peel them as thinly as possible, for most of the nourishment of this food, the starch and mineral matter, lies just under the skin, and is frequently removed by careless peeling. The ideal way to cook a potato is to bake it or boil it with the skin on, and let it dry for a few moments in the hot, open pot. Be careful never to buy potatoes with black or green spots. See these smooth, well-shaped sweet potatoes, and note their clean color. This withered, shrunken one is not good."

"I like potatoes," said Betty, "but think it would be nice if there were something just as good for a change."

"Just as good! Betty, don't you know that rice has a much greater food value than potatoes, that it has exactly four times as much nourishment as potatoes, and that it is the finest starchy food in the world? It digests perfectly in one hour. Properly prepared with cheese it is an almost perfect food, and may take the place of a meat course.

"Three-fourths of the human race live almost exclusively on it. Mrs. Rorer, the most thoroughly scientific woman cook of the present day, is an enthusiastic champion of rice as an every-day food, and she has also called attention to the greater food value of the unpolished rice, concerning which David Fairchild, a government expert, recently made an interesting report. The rice commonly used has had the nourishment that is so valuable adhering to the outside of the grains removed by a patent process. I learned the value of the unpolished rice during my year's stay in Havana, and I never buy any other. I'll give you receipts for cooking it some day."

"Do," urged Betty. "That Spanish rice you had for dinner the other evening certainly was delicious."

"Very well. Now, in choosing cabbage or cauliflower, select firm, well-filled heads, never brown or wilted ones. Both are delicious when properly cooked, but you may remember that raw cabbage is digested in two hours and a half and cooked cabbage in five hours. Cabbage makes a delicious Winter salad, and has the advantage of being cheap. Always stand both cabbage and cauliflower heads down in very cold water with a little salt in it for about an hour before cooking, so as to draw out the worms that are nearly always hidden in these vegetables.

"Here is celery. This bunch, with green top and some rather old outside stalks, may be bought to advantage, because you should save the top for soup seasoning, and use the outer pieces to stew. The white, crisp, inner stalks are to be served in the celery glass or used for salad purposes. Celery should be washed thoroughly, and may in fact be scrubbed with a small, soft brush."

"I'll always have *my* vegetables clean," declared Betty. "I remember once when I was dining out the spinach was gritty. I'm going to learn everything right, from the beginning—if I *am* a foolish thing."

"You may have been foolish," I corrected, "but at the rate you're learning you'll soon be an expert. Look at this lettuce. These large, loose heads with the long leaves are the cos lettuce, or French Romaine. It must be well bleached. This is the head lettuce, rounder, more compact, with pale-green, crisp leaves and a white heart. Both make the most acceptable dinner salad. Avoid decayed leaves, red or brown spots, and a wilted look, though the latter may be remedied by a thorough soaking in ice-cold water. Here we are at asparagus. Spears of tender asparagus can be pierced by the finger-nail at least five inches below the top. The bleached asparagus has shorter, thicker spears than the green, but the green really has a finer flavor. As a hot vegetable, asparagus is a delightful dish, and cold, served as a salad, it is very choice.

"When you buy spinach always get the young plants. The old are dark and tough. Tear a leaf, and if it be full of fine filaments it is not good for use. You will learn how to prepare this delicious and healthful vegetable in a number of ways that will add variety to your table."

"Indeed I will," said Betty. "I could eat spinach the year around, and tomatoes, too."

"It would be a good thing if everybody did. These tomatoes are just ripe enough. Never buy over-ripe tomatoes, and carefully cut away all bruised or decayed spots before serving. Select smooth, firm, medium-sized ones for separate service or salad, and buy the small ones for preserving. Tomatoes not fully ripened fry or broil beautifully, and make an appetizing breakfast dish. Here are turnips and beets. Both turnips and beet tops make a good Spring salad, and I have heard Southern housekeepers lament that it is almost impossible to buy turnip-greens in the New York markets. You will find Swedish turnips and white turnips, the former a trifle more nutritious than the white. Choose smooth, medium-sized ones; and look out for a spongy growth. Red beets, of a good color, are better for cooking than the white ones, which are apt to be woody and indigestible. Do not hesitate to throw away a beet that will not soften after proper cooking, as it will never digest. In buying carrots and parsnips, look for nice, solid vegetables, and be careful not to buy the old ones, which nearly always have a woody fibre. Test butter or wax beans by breaking a pod, and if you find strings, seeds and fine fibres do not buy them. Never buy Lima beans when they are too old. They will be dry and hard. Peas look shriveled when they are too old. And cucumbers, Betty! They are really not as indigestible as they are accused of being, simply because they are so often improperly prepared. Never, never soak them in salted water, as many housewives do. The action of the salt makes them absolutely leathery. Soak them well in clear, cold water, and don't let them stand in vinegar. The dressing should be put on at the last moment."

"I'll tell you something," said Betty. "I have a most plebeian taste, for I do love onions."

"Betty, you are a sensible girl. Do you know that the onion belongs to the lily family? Our common Northern onion has a volatile oil rich in sulphur, the Spanish and Bermuda onions have less; but all the varieties are wholesome and easy of digestion, and they may be prepared in a variety of appetizing ways as a food, as well as forming part of salads and furnishing the flavor for many soups and meat dishes. Never use onions that are brown or sprouting. When you prepare them you can remove the odor by rubbing your hands well with salt and washing in clear water.

"You can buy corn late into the Fall. If you once taste the blue corn, a seed especially prized by the United States government experts, you will never want to eat any other kind. It has a sweet, delicious flavor that no other variety possesses. The best suggestion I can give you about corn is for you and Rob to have your own garden and raise it yourself. Use corn as soon after it is picked as possible. Always leave a number of the inner husks on the cob, to retain the sugar in the grains. Serve it as soon as cooked. Canned corn is tasteless and innutritious. Now, don't forget about the rice, Betty!"

"Rice, unpolished rice!" laughed Betty as we parted.

A Great Development in American Pottery

Showing the Various Processes of Manufacture and a Brief History of Porcelain Ware

It is only within the last few years that American potters have been able to produce a ware equal in quality to the English article of which tons are imported into the United States annually. But so great have been the strides made by one or two of our potteries that in several features they now not only equal but excel their foreign competitors for the American market.

A few years ago some of the American potters realized that if they wished to gain control of the home market they must improve their wares, and they turned their attention to the production of light-bodied, under-glazing, semi-vitreous porcelain. They took up the matter of design, studied it carefully and have succeeded in securing designs that in comparison to the English product appear to the advantage of American wares rather than to the disadvantage, as formerly. Indeed, such beautiful designs for underglaze decorating have never before been seen. In the matter of underglaze color, equal success has crowned their efforts, placing them in a position to compete on an equal footing with the English makers.

PRESSING, FINISHING AND PUTTING HANDLES ON THE UNFIRED PIECES. THIS WORK MUST BE DONE WITH GREAT CARE

Underglazed ware is that on which the decorations are made before the glaze has been put on. On account of the intense heat to which the ware is subjected to fix the glaze, the more delicate colors must usually be put on over the glaze and then given a comparatively mild heat in order to fix them. This is known as overglaze ware, and beautiful, artistic effects in this ware can be turned out by any well-equipped pottery.

The advantage of underglaze decorations is that they are protected absolutely by the glaze, while with overglaze ware the decorations in time may wear off or become scratched. The development of this feature in America has revolutionized the entire trade.

All dishes after they are moulded into shape and the preliminary work is done are fired in the bisque kilns. These kilns are built round and their cone-like tops protrude above the roof of the pottery. The bisque kilns burn the clay into the ware in its white bisque form. After the firing is finished the dishes are brushed and sandpapered and are ready for glazing.

REMOVING THE PIECES FROM THE KILN AFTER FIRING

FILLING A SAAGER, THE CHEESE-BOX-LIKE CONTAINER IN WHICH THE PIECES ARE PLACED TO PROTECT THEM DURING FIRING

If to be underglazed, they part company with that to be overglazed after the sandpapering process and go immediately to the underglaze decorating department. Here especially prepared tissue paper is passed between the copper cylinders of an electric printing-machine. On the cylinders is engraved the design to be used, and as the paper passes between them the design, color and all, as it is to appear on the ware, is printed.

The design is then quickly transferred, by decalcomanie process, to the dish for which it is intended. After a short stay in a kiln that dries the oil out of the decoration, the ware passes to the glaze-tube, where it is dipped in the glaze preparation, after which it goes to the "glost" kilns for a day of 24 hours and a heat of 2100 deg. to 2200 deg. Fahrenheit. It is then ready for the wareroom and for shipment.

The overglaze ware goes directly to the glaze-tubs after leaving the bisque kilns and then to the "glost" kilns, from which it emerges white and shiny. It is then ready for decorating. There are various processes for decorating on top of the glaze—by means of decalcomanie, by printing the outline and filling in by hand, by tinting with colors and various gold treatments, and by hand-painting. After being decorated the ware goes to the decorating kilns to be fired.

A DECORATING ROOM, WHERE THE FINISHING TOUCHES ARE GIVEN

The heat required here is in the neighborhood of 1300 deg., and after being subjected to this the ware is ready for the wareroom, its last resting-place in the pottery.

It was in 1684 that the potter's art got foothold in America; then white ware was manufactured. In 1690 pipes were made, and by 1740 terra-cotta tiles were produced. Pennsylvania, in 1760, produced slip and decorated earthenware, and in 1770, in Philadelphia, underglaze-decorated white ware was brought forth. In 1839 another distinct advance was made, and since then American pottery has been climbing upward, steadily and surely. The Paris Exposition showed the advance made.

One pottery that has been the leader in this advance movement in the ceramic industry in America has prepared a handsome illustrated booklet describing how it undertook and carried out its work. Copies will be sent to our readers who are interested in the matter.

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HALE'S TURKISH ELIXIR

OUR HELPING HAND

WILL the contributors of suggestions for any department of the magazine kindly write on but one side of a sheet of paper? The breaking of this printer's rule makes it impossible sometimes to accept what would otherwise be available.

The competition for this month has been decided in favor of the following contributors:

The first prize goes to Miss Lillian Johnson, Mt. Union, Henry Co., Iowa; the second prize to Mrs. Juliet G. Rogers, Lancaster, Kentucky; and the third prize of one year's subscription to PICTORIAL REVIEW to Mrs. Geo. W. Barnard, Barre, Washington Co., Vermont.

FIRST PRIZE

Floor Border for a Rug

To make a floor border for a rug that is laid on bare boards, take old newspapers and paste down one by one, until the floor is covered. Let them dry, then paste down another layer. When again dry, put on a layer of good wall-paper, that which is an imitation of wainscoting, and paste well all round. When dry, go over, with a good coat of varnish, and you will have a nice warm covering for your floor, and one that looks as well as floor linoleum.

This is a cheap method; and it wears well. When required to be cleaned, wipe off with a damp cloth.

SECOND PRIZE

Inexpensive Rubber Gloves

Every housekeeper needs a pair of rubber gloves, but being an expensive luxury, many are deprived of them. However, very good ones can be manufactured at home in the following manner:

Take an old rubber water-bottle that leaks or is otherwise useless; cut off the neck and metal ring at the bottom. Open it at the sides and you will find that each half is quite large enough for a mitten. Lay a pattern on and cut out just as you would cut from cloth. (If you haven't a pattern rip up an old mitten.) Sew in the thumb with tidy cotton. Close the outer seam with loose buttonhole stitch, and you will have a useful pair of sweeping or bleaching gloves that have cost only your time.

THIRD PRIZE

Easy Way to Wash Flannels

A very satisfactory way of washing flannels is by means of an ordinary scrubbing or vegetable brush. Take the article to be washed and place it upon the wash-board; rub over with soap and brush it until clean. This will be found a much easier way than the old one, and the clothes will last longer. It is equally as good for fine laces, silk gloves, etc.

HONORABLE MENTION

How to Hang a Skirt

To hang a skirt properly is a tedious task for the home dressmaker, but by this method it is a comparatively simple thing. Put the skirt upon its owner, being sure that the belt is in proper position at the waist line. Decide upon the distance from the floor which you wish the bottom of the skirt to be—say, two inches. Take a foot rule and, holding one end on the floor, measure up two inches on the skirt and stick a pin there. Move the rule a few inches and stick another pin at a height of two inches, and so on around the skirt. It is easy, then, to turn up the hem where the line of pins is found.

C. W. L.

For Fine Starching

The best kind of starch to use for stiffening laces, handkerchiefs, washing silks or any other thin fabric is made with gum arabic. Put an ounce of gum arabic into a bottle and pour over it a cup of cold water. Stand the bottle in a saucepan of cold water and place it over the fire until the gum is dissolved. Then strain it through a fine sieve or a piece of cheesecloth into another bottle. When it is thoroughly cold, add to it a gill of alcohol and it will be ready for use when needed. For dainty laces, half a teaspoonful of the starch mixed with a small cupful of cold water will give ample stiffness. Larger amounts should be added according to the nature of the different fabrics.

E. E.

For Children's Tights

Warm black tights for children can be made of 1 pair of mother's and 1 pair of baby's stockings. Cut off the worn part at ankle; cut along seam to waist length of large pair. Cut 2 square pieces from another stocking; use double for seat of tights; insert cornerwise in opening of legs. Put draw-string or inch-wide elastic band in hem at top; hold in place with 2 safety-pins or buttonholes in front and side. Cut off the hem, and cut at the ankle of small pair, for length from above knee to over the heel. Hem at bottom; sew on 1½ inch elastic band, ½ inch wide, to hold in place under instep. Cut off large pair at knee, and overcast stitch to top of small pair.

Mrs. J. M. H.

Dusky Maiden Twine-holder

Procure a cocoanut, saw in half and scoop out the inside. With a skewer or nail made red-hot at the point burn some holes enabling the two halves to be tied together after putting in a ball of twine, bringing the end through what might be the hole representing the mouth. Paint the eyes black and outlines of a nose. Stove-pipe varnish answers for paint. Make a hood out of gaily colored cotton cut in a strip about eight inches wide, turning under two inches on one side and gathering to make a frill. Gather the other side tightly and put on the cocoanut. Tie a large bow and put under the chin. Suspend with a ribbon, and a more useful and cunning little maiden one cannot imagine.

C. H. H.

A Magazine Chest

Take an ordinary strawberry-crate, cover the top with bright-colored, figured cretonne, line the under side of the cover and the inside of the crate with a plain but light-colored goods. Make a ruffle of the same kind of goods that you cover the top of the crate with, and put it around the crate with brass-headed tacks. Line the top of the cover with cotton-batting or excelsior, so it may be used as a seat. The ruffle must be as wide as the crate is deep. This makes a very handy box to hold magazines and story-papers. And when a few sofa-pillows are thrown on it, it looks very pretty in a sitting-room. The idea is original.

Mrs. R. H. W.

A Good Wall-Covering

One wishing to prepare a kitchen for cleanliness may use table oilcloth and paste on the walls with plenty of paste, tacking a narrow moulding along the top to prevent loosening; tack nails in the moulding to hang kitchen utensils upon. The oilcloth is three times as wide as wall paper and is only fifteen cents a yard, and will last for years.

E. H.

Clear Rain Water

To guard rain water when kept in barrels from insects, wrigglers, etc., place a square of five-cent muslin over the top of barrel, then take an old barrel hoop, either iron or wood (iron is better), and place over the top of cloth to hold it in place. The water is strained as it falls into the barrel, and is always (if kept covered with cloth) free from dirt and insects of all kinds.

R. C. J.

Contributions for this department will be gladly received, and if they contain useful suggestions couched in 125 words will be published for the competition. Rules and remedies are not guaranteed, except on the representation of the writers. Prizes will be awarded immediately after publication. All original items will be published, if possible, but none of the unsuccessful ones will be returned.

Domestic Experiences
A Symposium

Readers making inquiries concerning any item on this page should state number of page and date of publication and enclose stamped envelope for reply.

ECONOMY IN CANNING FRUIT

I should like to tell how I can my fruit so it will keep, and not mould. I fill jars so full that they run over enough to wet the rubber rings. I do not wipe the rubbers off until I put the caps on; then I wipe the jars. I never lose any fruit if the lids and rubbers are good. Mrs. B. C.

HOME-MADE PEANUT BUTTER

I have found that it is much better to make my peanut butter at home than to buy it from a grocer, because it is cheaper, and then if I make it myself I may be sure it is absolutely pure. The way I make it, it is no trouble at all. I buy fresh roasted nuts and grind them fine. Then I mix with them vinegar, salt and sugar, and sometimes a little bit of mustard. This butter makes delicious sandwiches, but very often I just put it in a dish on the table, as I would jelly. This way it is not so much trouble, and I am sure of no waste. If the butter is put in a cool place it will keep well for quite a while. I. D.

FRESHENING ARTIFICIAL FLOWERS

I have found that the flowers used on hats become faded after a short time. You can make them look as fresh as new by dipping them, one at a time, into a solution made of gasoline and oil paints.

Use the kind artists use. Get the color desired. Then take a small quantity at a time and mix with the gasoline—not over a bowlful, for small flowers like roses.

Try the mixture with a piece of cotton cloth. If it is the desired shade dip a rose, then when it becomes saturated shake it until nearly or quite dry. Repeat the process with each flower. I have found excellent results. Even last year's flowers treated in this way are well freshened. Rose-madder makes a pretty pink. C. A. W.

A GOOD COMFORT LINING

When making a comfort for baby's cradle, I do not line it with cotton, as is customary, for cotton lumps up when washed. I use a soft, fleecy padding, the kind that is used under the linen cloths of a dining-table. This is much more satisfactory. L. W. S.

ANOTHER KIND OF PADDING

When upholstering a window-seat or a shirt-waist box, instead of using cotton to pad the top, as nearly every one does, I use an old feather pillow or bolster; it never packs or becomes hard, and is in every way an ideal pad, almost taking the place of springs. L. W. S.

HOW TO SAVE TOILET SOAP

To those who use expensive toilet soaps, there are often very small pieces that cannot be used. If you will save each small piece until you get quite a number and make a little cheese-cloth bag, oval shape, and after putting your pieces of soap in a strong cloth and beating them to a powder, fill the bag as full as you can, you will find that you can use it as you would a new bar of soap. It will answer just as well, and without a particle of waste. Sew up the end after filling the bag. Mrs. J. B.

FADED WINDOW-SHADES

After remodeling and repainting our house, I found my shades the wrong color, and could not afford new ones. Then the thought came to me, "Why not paint them?" I found some paint left from the house-painting and painted them on one side, pinning them up to dry, and then on the other side, without so much as ripping a hem. This is the third year and no one surmises that with no expense I have shades of the desired color. I hope this may prove as useful in saving dollars to some one else. Mrs. J. S.

ANOTHER SORT OF SUGGESTION

For years I have used table oilcloth on my dining-room and kitchen floors. I use striped patterns resembling fibre-filling, and I put old worn-out carpet underneath, keeping the carpet smooth, so there will be no ridges; it deadens the sound. The last piece wore for three years in constant use. I found that wiping it up with ammonia water helped to retain its freshness and brightness. E. H.

FOR THE AMATEUR DRESSMAKER

In making a lingerie waist I have a plan for economizing time and making prettier designs than hand-sewed. (I have reference to the yokes and cuffs.) I cut the yoke or cuff of paper and stitch the inserting down on this with edges just lapped enough to hold till my yoke is completed; then I tear away the paper and there is my yoke just as neat as if hand-whipped, not an inch of inserting wasted and only a few minutes of time consumed. Various designs will suggest themselves after the first experiment. V. S. P.

A LITTLE IDEA

I have found this idea so helpful I am glad to pass it along: When my shirt-waists are worn so badly that they do not answer their original purpose, I cut out the sleeves and round out the neck, trim with lace and have a pretty corset-cover. J. B.

AN INVALUABLE UNGUENT

Cold cream, provided it is of good quality and a popular brand, may be used with good results for infants' comfort, for cuts, sores, bruises, burns, scalds, sunburn, etc. In fact, cold cream, especially the particular brand we have in mind, is invaluable as a household remedy, its efficacy in affording relief in the treatment by internal use of catarrh and cold in the head, as well as sore throat and cold on the lungs, is indisputable.

The latest photo of Mrs. Gervaise Graham.

Iron Rust Stains On The Face

That's Another way of Saying Freckles

Exposure to sun and wind corrodes the little particles of iron in the skin pigment, so that they turn brown, or rust—just as a piece of iron does when water is poured on it and then left to dry. You know how hard it is to remove iron rust from linen, and most women who have freckles know how difficult it is to remove them, because they have tried so many things that have been recommended.

Kosmeo The Beauty Maker

Makes the Skin Sun and Wind Proof

You won't freckle if you use Kosmeo before going out in the sun and wind. Kosmeo gives perfect protection to the thin, dry, highly sensitive skin that burns red and peels, also for the thicker, oilier skin that tans.

Kosmeo does not cover up blemishes but removes them. It should always be used as a skin cleanser. It removes all the dirt, and even the hardened unhealthy secretions from the pores, and makes the skin feel and look delightfully clean and healthy.

For the Prevention of Wrinkles

and for keeping the face firm and youthful, Kosmeo is unequalled. I know this because I have been making Kosmeo for over 17 years and have used it all that time. I have thousands of letters from ladies who have had as good results. I am a grandmother with grandchildren going to school, and you can judge from my photograph whether I look my age.

Price 50c a Jar

Get it of your druggist and ask him for a Kosmeo booklet. If he hasn't the booklets send to me for one, and write me a letter about yourself if you wish and I will answer it. If you have, however, any doubt about Kosmeo and would like to test it, I will send you a liberal sample free. Address

Mrs. Gervaise Graham, 1300 Michigan Ave., Chicago.

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TOILET CERATE

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His address..........

Does he sell Kosmeo?..........

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My address..........

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PARISIEN S. CO., P. O. Box 562, N. Y. City

Massage and Health Suggestions

By JULIA MARIA WAKELIE

THE receipt of the letter in the centre of this article, reproduced from the original, pleased me greatly. I was happy to learn, so conclusively, that my readers acquire instruction and profit by my writings, and I was more than happy to feel that I was connected with a liberal magazine, where I could without hint of reproof or suggestion of advertising tell in my own language of a meritorious article.

This young lady of Massachusetts not only thanks me for the knowledge she has gleaned through the columns of THE PICTORIAL REVIEW, but seeks further advice. She is evidently persistent in her efforts to secure satisfactory results with massage and flesh food, and persistency will always win. Sometimes ladies are discouraged with self-massage treatments, because they do not understand how to do it.

The writer of this letter sensibly accepts the good she has acquired, and seeks to probe still deeper into the art of massage, that she may develop not only a broad, statuesque chest and beautiful bust, but banish the "laughing wrinkles."

She is wise to seek accurate information. Massage carelessly administered results in more harm than good. A lady at the seashore this Summer said to me:

"I don't believe in massage. I tried it thoroughly, and it was just awful the way it served me."

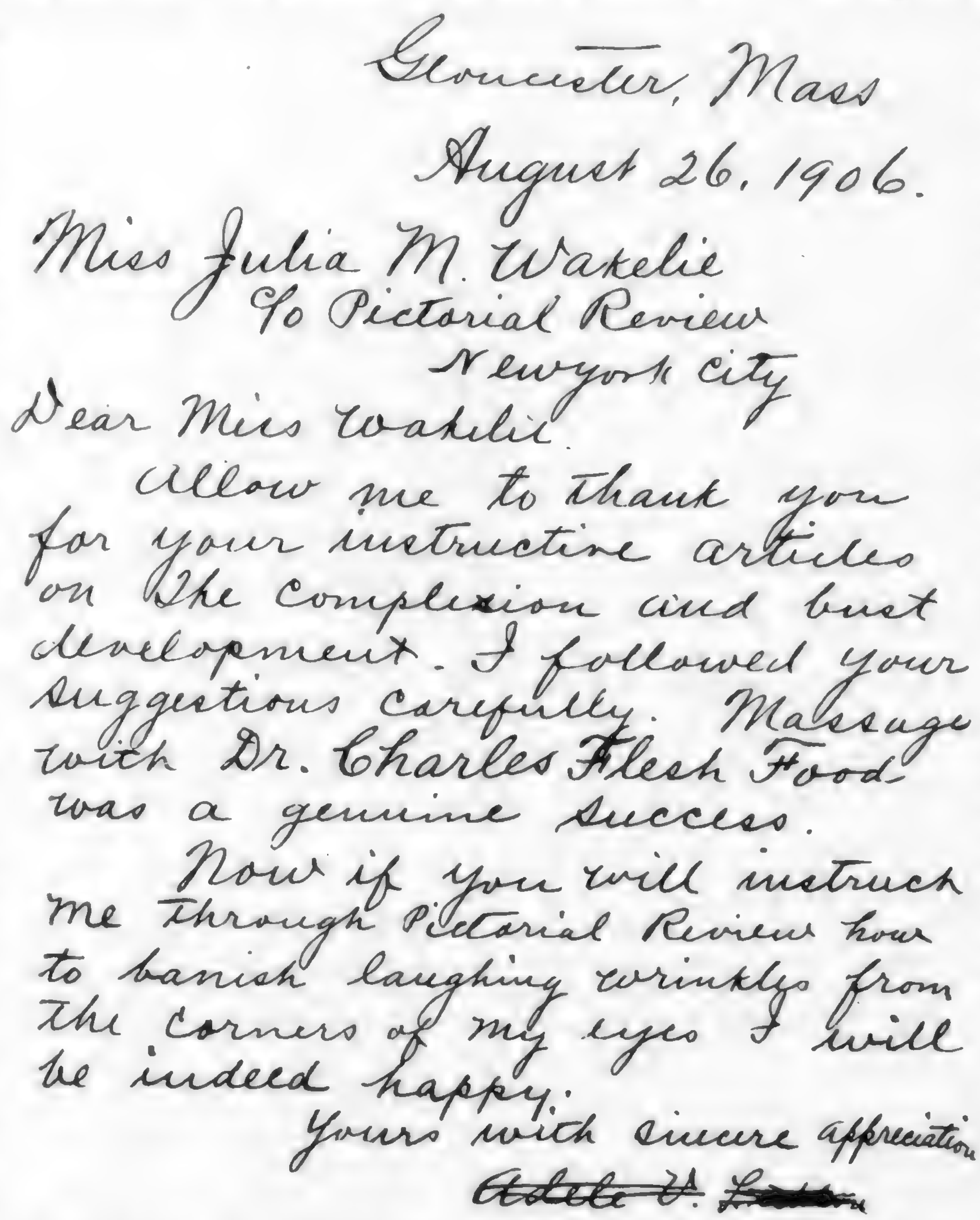
"What did it do?" said I, my curiosity aroused.

"You see this low, hanging, loose-skinned double chin of mine? Well, you may scarcely believe it, but I gave it *one hundred strokes* every night, back and forth, with the tip ends of my four fingers, and almost tired myself to death doing it, and all I had for my pains and perseverance was another chin to keep my double chin company; actually a third chin was in sight, and my face was fatter and bigger and looser than ever."

I didn't doubt the woman; her piquante description was not exaggerated. Any organ of the human body will grow unduly large if pressed or rubbed continuously. I know a woman who kept rubbing her lower lip with her tongue and moistening it with saliva until it grew to enormous proportions and extended half-way down her chin, and she was a sorry sight.

If this last poor unfortunate woman had learned how to massage properly, she could have reduced the unsightly lip.

To enlarge the chest, place the palms of the hands on the thighs; then, standing erect, raise the arms as high above the head as possible with the palms of hands facing each other. Elevate the chest at the same time, breathing deeply and slowly through the nostrils, and allow the arms to gradually drop back to the thighs. Repeat this movement several times. The undeveloped and weak chest muscles will soon overcome their insufficient expansion.



Gloucester, Mass
August 26, 1906.

Miss Julia M. Wakelie
C/o Pictorial Review
New york city

Dear Miss Wakelie

Allow me to thank you for your instructive articles on the complexion and bust development. I followed your suggestions carefully. Massage with Dr. Charles Flesh Food was a genuine success.

Now if you will instruct me through Pictorial Review how to banish laughing wrinkles from the corners of my eyes I will be indeed happy.

Yours with sincere appreciation

~~Adele V.~~ [redacted]

While the chest is moist with exercise, massage the bust with a gentle stroke upward, freely using the Dr. Charles Flesh Food. Gentleness is essential, for a woman's breast is a tender organ, and irreparable harm may be done if its delicate tissue and muscles are bruised.

To vary the exercise and to further extend the chest, place the hands on the hips with the fingers spread to their full extent, and the elbows at an angle. Then throw the shoulders—in fact, the entire body—as far back as possible; while the hands are still on the hips, move the elbows far back also, and then forward to the first position. Repeat this exercise several times, alternating it every few days with the first exercise here given. The exercises open the pores and prepares for massage with the flesh food. Use the food generously.

As here described, every woman may massage herself, as no apparatus of any kind is needed if she reads carefully Dr. Charles' "Art of Massage." A copy of the "Art of Massage," together with a small box of Flesh Food, with which to experiment on bust development and wrinkle removing, will be forwarded to any address, if ten cents for mailing expense is sent to Dr. Charles' office at address given below.

Massage and the best flesh food ever made cannot change the female form, but it will enhance every beauty of its fleshly covering. The soft texture of the skin will show the beneficial effects of this wonderful unguent. It will become clear, rosy and free from every blemish.

There is a great difference in the female structure, and the woman with a natural wide, deep chest may be expected to develop a bust in exact proportion to her figure structure. The bust of the short, stout woman is broad and full like her general figure. The slender and tall woman may have a narrower chest, with smaller bust, but round and full like her stouter sister.

And now for a few words on the "laughing wrinkles" about which my correspondent asks information. Nothing is more vexing to a woman than the sight of those wrinkles or "crow-feet" obtruding on the most prominent part of a face, to wit: the eyes. They are generally accompanied by two deep wrinkles each side of the mouth, and may appear at even an early age, being caused more often by laughter and a merry expression. They have been styled the advance guard of "Father Time," but do not deserve that distinction, for they are apt to appear long before Father Time has even started on his withering journey. If properly cared for, they may be banished as speedily as they came.

A gentle massage, with Flesh Food, outward and slightly upwards towards the hair, continued daily, will remove them from the corner of the eyes. Do not massage toward the eye, for that is decidedly the wrong way, and I have already said that unwise massage does more harm than good. Massage, as performed by many ladies, in a careless general way, only accentuates the wrinkles already present, and does not prevent the coming of new ones. There is always a right and a wrong way to do everything. The right way to massage can be learned from the book mentioned before: Dr. Charles' "Art of Massage." It is replete with instructive illustration and interesting reading for maiden, wife and mother.

I am glad to tell you that in order to introduce this meritorious article into thousands of new homes, into which the PICTORIAL REVIEW enters every month, Dr. Charles now offers to send, postpaid and in a plain, sealed wrapper, two boxes of the Dr. Charles Flesh Food for $1.00. You will thus receive two boxes for the price of one, as the regular price is $1.00 per box.

I would seriously advise the acceptance of this generous offer before it is withdrawn. Address, Dr. Charles Co., 108 Fulton street, New York City.

Trained Nursing for the Home

By J. F. MAY

IT is amazing that, with so many efforts made nowadays to insure the best kind of living, the most sanitary conditions in the home, so few should have felt the necessity for giving girls a course in nursing just as they give them a course in cooking or sewing. True, if a family is fortunate it does not need nursing as continuously as it needs to have cooking and sewing done for it; still, no family ever yet escaped sieges of sickness that might have been more speedily relieved if some member of the household knew how to nurse it really well.

We are still rather primitive in some things, and the reluctance to learning the science of nursing is one of these things. The New York Board of Education has done something to start a desire for studying this branch of useful knowledge by giving, in its Free Lecture Course to the People, lectures on First Aid to the Injured and Simple Care of the Sick. These, delivered by noted professional nurses and doctors, are attended by thousands, and the hearers may, if they choose, write papers on the lectures, submit them for correction, and, before the season closes, they may take examinations and receive certificates of ability to do what they have been taught to do.

But the proportion of persons reached by these lectures is very small in comparison to the millions who inhabit New York, while the lectures do not reach to other cities or county towns. It is to be hoped that a course in nursing will be, some time, introduced into the High Schools and Normal Colleges. Until this is done, however, the need might be met by the women of each town or village. Women have taken up and carried through by means of club work many things no one else could make a success. As women are the natural nurses of the young, they are able to see the need of having the best knowledge to be got in caring for children, and they can readily understand that to know other things besides the treatment of infantile diseases would be wonderfully useful.

A club of women taking up this study could, for lack of a teacher, if one is not to be had, carry on the course by correspondence. I have recently come home from abroad, where I saw, in London, a very large number of people who were pursuing different medical courses by correspondence.

THE PHYSIQUE OF A NURSE

When it comes to studying to become a professional nurse the first need is to consider the physique. Size is of little or no consequence. Of course a decidedly undersized woman—a mere midget—could not perform some of the duties that fall to a nurse, but apart from these the short woman is as well adapted, other things being equal, as the taller one. Good health is an absolute necessity; this with powers of endurance, intelligence, and good judgment, make up the essential qualities for a good nurse.

But almost as essential is a natural inclination to cheerfulness; an ability to be systematic; a capacity for constant watchfulness; a good memory; the habit of observing closely and stating correctly what is observed, and the blessed quality of repose of manner. This last is of infinite use when a patient needs mental rather than physical nursing, and this not in anything like dementia, but in some of the nervous troubles so frequently induced now in the strenuous modern life. A calm and cheerful face and manner are a tonic to any weary invalid.

THE NURSE AND THE DOCTOR

One of the first of a nurse's duties is obedience to the physician in charge of her case. The untrained nurse scarcely imperils her patient's life more than does the trained nurse if the doctor's orders are neglected. No personal feeling in regard to the physician should be permitted to influence; nurses have no right to question method or treatment. Like the soldiers of the Light Brigade—

> "Theirs not to question why,
> Theirs not to make reply."

The patient can feel a nurse's distrust or dislike of the doctor and will be restive or docile under the treatment as he is suspicious or confiding in his physician. Of course, sudden need may arise to change treatment before the doctor can give the order, and this is where the capable trained nurse has the advantage of the mere practical or untrained guardian of the sick. But this changing of treatment should be only done in extreme necessity, and only an extraordinary and flagrant neglect or error of the physician's would justify the nurse in opposing him. If such opposition does take place, it should never be where the patient could witness it, and if it must be maintained by the nurse and she feels positive that she will err to continue the treatment ordered, her only course is to resign the case.

As to the duty of the untrained or home nurse in such an instance, she has the option of calling another physician. But such cases as these are so extreme that they need not be considered very long.

THE PATIENT AND THE NURSE

Cases differ so entirely that cut-and-dried rules under this head are not possible. In amateur nursing the greatest difficulty arises from over-tenderness and sympathy. These often interfere with the administration of treatment that is prescribed. The nurse must remember that a sick person is like a child, in need of guidance and apt to do things hurtful to him. Her judgment and firmness must prevent this, and if she is not sure of her judgment, an appeal to the physician will settle it. A trained nurse must not, however, appeal to the physician except in such an unusual case as we cannot example here. She is in charge of that patient because she has learned, in great experiences, how such a one should be treated, and to question her knowledge is to deny her ability and make her useless. At the same time, she will, of course, allow for idiosyncrasies of illness and not be over-sensitive to capriciousness, and she will allow the patient all the liberty possible consistent with the case.

THE NURSE TO HERSELF

The home nurse has the disadvantage of the trained nurse in nothing so much as in the duty to herself. This a course in nursing would teach her to the profit of others besides herself. The nurse's health and strength insures that of her patient, therefore she should be particular about getting proper sleep, rest, exercise and food. One who is nursing a dear friend or relative is sometimes too anxious to sleep or eat properly. Only resolution and training will overcome this. The trained nurse knows what is her due and will ask for it if it is not provided for her, and no one should feel that she is unduly thoughtful of her comfort: for her well-being means the safety of her patient. Above all she should have time to bathe sufficiently, that the sick room and its tenant may be the more wholesome for her presence in it. And the home nurse without training will find that a refreshing bath, after an anxious night, will give her renewed strength to battle further.

THE NURSE AND THE FAMILY

Whether a trained nurse or one of the family is in charge of a patient there should be an understanding with the other people in the house that the treatment must not be interfered with. The solicitude of relatives often makes them more dangerous to a patient than outside persons would be, and as strangers are excluded from the sick room lest they over-excite the invalid, nearer friends ought to be kept away because they are apt to create excitement of another sort. The nurse should be kind but firm about this; at the same time she can do much by a gentle word or look to assuage the anxiety of those who are watching outside the sick room. If she goes into a family worn out with care she can be an angel of mercy to them, and it should never happen that any private affairs she learns in her position should pass beyond her lips when she leaves the house. In her position she should be like the doctor, the lawyer, and the clergyman, inviolable guardian of the secrets that become known to her. A nurse is compelled to become somewhat of a *confidante* and the patient relies greatly upon her for society, so that loyalty and cheerfulness must go together in all her duties.

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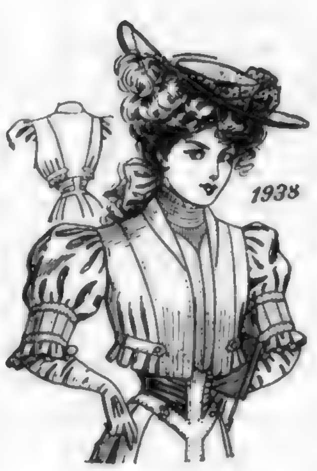
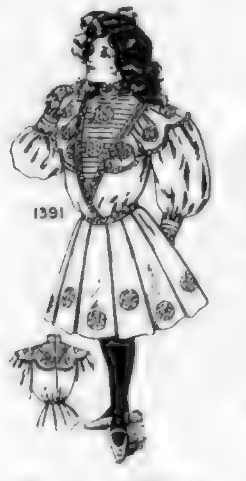
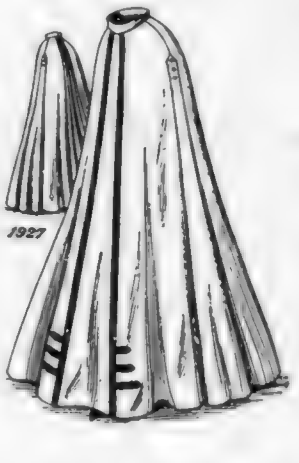


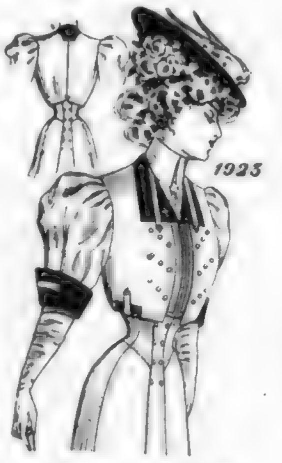
No. 1938. Misses' Eton, with elbow sleeve. Cut in sizes 12, 14 and 16 years.
Price, 15 cents.



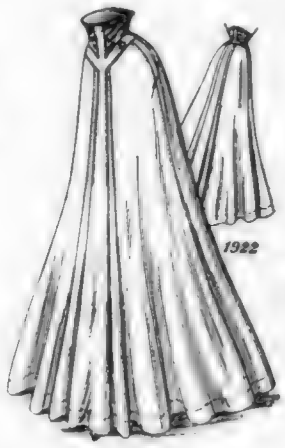
No. 1391. Girls' Dress, with five-gored box-plaited skirt and plain or scalloped bretelles. Cut in sizes 6, 8, 10 and 12 years.
Price, 15 cents.



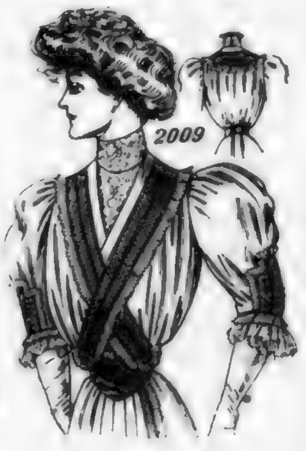
No. 1927. Ladies' Seven-gored Skirt, with a set-in box-plait at each seam. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure.
Price, 15 cents.



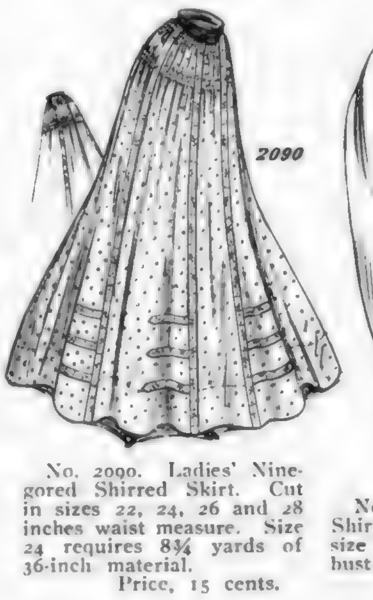
No. 1923. Ladies' Close-fitting Eton Coat, with novel shaped collar and elbow sleeve. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure.
Price, 15 cents.



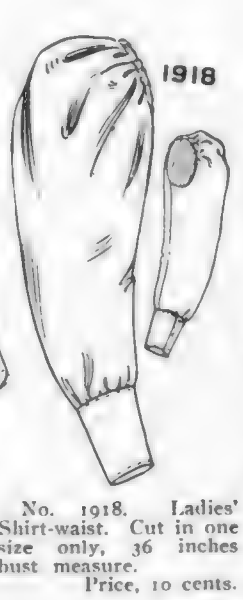
No. 1922. Princess Skirt in eight gores. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure.
Price, 15 cents.



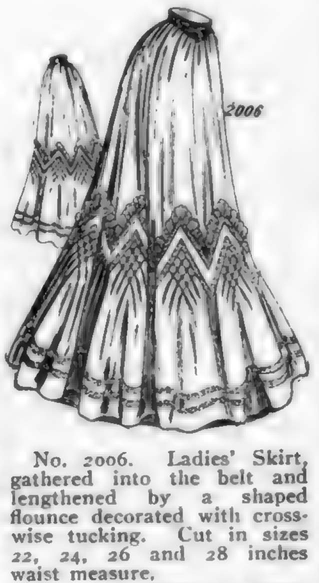
No. 2009. Ladies' Waist, made with a fitted lining and elbow sleeves. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure.
Price, 15 cents.



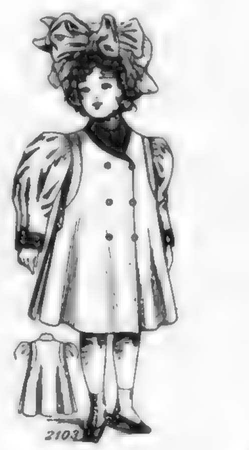
No. 2090. Ladies' Nine-gored Shirred Skirt. Cut in sizes 22, 24, 26 and 28 inches waist measure. Size 24 requires 8¼ yards of 36-inch material.
Price, 15 cents.



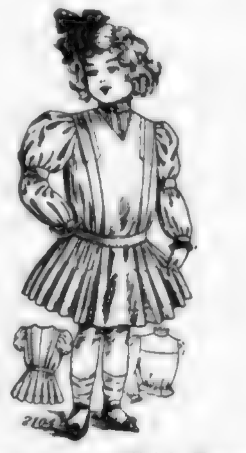
No. 1918. Ladies' Shirt-waist. Cut in one size only, 36 inches bust measure.
Price, 10 cents.



No. 2006. Ladies' Skirt, gathered into the belt and lengthened by a shaped flounce decorated with cross-wise tucking. Cut in sizes 22, 24, 26 and 28 inches waist measure.
Price, 15 cents.

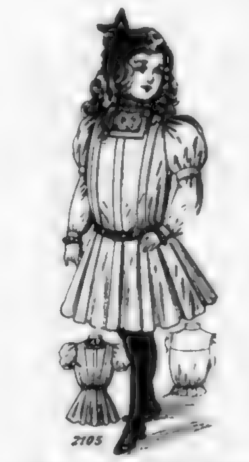


No. 2103. Child's Coat. Cut in sizes 4, 6, 8, 10 and 12 years. Size 8 years requires 3 yards of 42-inch material.
Price, 15 cents.



No. 2104. Girls' Dress with Guimpe. Cut in sizes 6, 8, 10, 12 and 14 years.

Size 8 years, requires 5 yards of 27-inch material for dress and 1¼ yards 36-inch for guimpe.
Price, 15 cents.



No. 2105. Girls' Guimpe Dress. Cut in sizes 4, 6, 8, 10 and 12 years. Size 8 years requires 3½ yards of 42-inch material for the dress, and 1½ yards 36-inch material for guimpe.
Price, 15 cents.

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We Will Trust You 10 Days HAIR SWITCH
Send a lock of your hair and we will mail a 2½ oz. 22 inch short stem fine human hair switch to match. If of extraordinary value, remit $1.50 in ten days, or sell three and get your switch FREE Extra shades a little more. Inclose 5c postage. Send sample for estimate and free beauty book.
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will restore the original color, gloss and luster to your hair. GUARANTEED absolutely harmless. The only method which is reliable and cannot be detected. For particulars address B. WILLIAM SORGAN, 223 East 6th Street, N. Y. City

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Will not injure the most delicate skin. Leaves the surface smooth as velvet. Easily applied. 50c. and $1.00 per bottle Samples, 25c Agents wanted.
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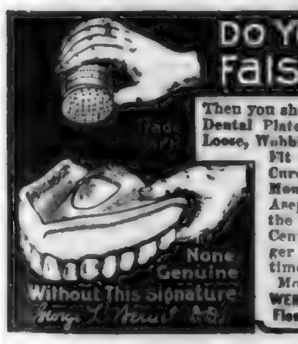
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Deliciously, Fragrant and Delicate
PRICE 10 CENTS PER PACKAGE POSTAGE PAID
FRANCIS-DUDLEY CO. - - - Toledo, Ohio

The Object of the Kindergarten

(*Continued from page 39*)

"Pick the rosy apples, pack away with care;
Gather in the corn-ears scattered everywhere.
Now the fruits are gathered, all the grains are in,
Nuts are in the attic, corn is in the bin."

For a second subject or topic on Winter, take sheep and wool, giving us good warm clothing, and the work of shearing and weaving cloth. Another subject is the miner getting us the coal. Thankfulness to those who are getting us the material things is the theme, and in following these workers we bring the child into sympathy with the work of the farmer, miller, baker, miner, sheep-raiser and the weaver. Work is intended to stimulate thanksgiving in the children and to form their characters. A sequence from seed to food may be given:

"Back of the loaf is the snow-white flour,
And back of the flour is the mill;
And back of the mill is the seed and the shower,
And the sun and the Father's Will."

A sequence from miner to stove may be given in song, story and game and through gift and occupation, giving ideas of continuity in the child's life.

The three largest divisions of the month are: Family, Harvest and History.

During December we find the spirit of loving and giving underlying all. In occupation the loving thought may be expressed by making little presents for father and mother, for brothers and sisters, for friends. Many of them are useful, and are much appreciated when done by the little ones.

The kindergarten December is full of happiness. The children sing about Jack Frost, about the North-Wind, about snowflakes and about Santa Claus; also religious songs are used. Luther's cradle hymn is one which the children all love. Many are the jolly games used—skating, sleighing, squirrel.

By anticipation of Christmas during the first part of the month may be sung the song:

"Oh, clap, clap your hands,
And ring out with glee,
For Christmas is coming,
And happy are we."

We have touched upon but the largest months of the kindergarten year, which has given us some idea of how the work is carried on, each month having its topic, songs, stories, games, together with the gifts and occupations to carry it out; each has its own educational value for the whole boy, for the whole girl; for the kindergartner endeavors in all her lessons to appeal to the three-fold nature of the child—to his physical, intellectual, and moral nature.

To lead and guide little children aright certainly demands of us our best endeavors, our broadest culture and the most complete command of ourselves.

WINTER KINDERGARTEN

For the December PICTORIAL REVIEW the series of articles on the kindergarten will be continued, and several interesting features will be noticed. At this time of year, when mothers are particularly busy, the help that the kindergarten can be is inestimable.

PARIS 1900 HAMBURG 1900

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ALL PLAIN PRACTICAL LESSONS GIVEN AS A PREMIUM WITH THE

Improved McDowell System

of Dress-cutting, Dress-making and Ladies' Tailoring
FITS ALL FORMS. FOLLOWS ALL FASHIONS

Our System is a combination of adjustable metal patterns, variable at every point, being the square in combination with the curved lines of beauty. UP-TO-DATE IN EVERY RESPECT. The only system of cutting with a world wide reputation. Adopt this method and increase your income. The name McDOWELL when applied to dress-cutting systems is recognized as a standard of excellence.

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Most of these cases had been pronounced incurable by other doctors, but they wrote for this book, followed its advice, and to-day are cured.

Blindness and Deafness Prevented and Cured

This book is written by Dr. F. G. Curts, the famous Eye and Ear Specialist. Tells how all diseases and defects of the Eye, such as Failing Eyesight, Cataract, Granulated Lids, Scums, Sore Eyes, etc., may be successfully treated by the patients in their own homes. No necessity of seeing a doctor, and no interference with daily duties. Tells how deaf people, except those born deaf, may be restored to perfect hearing. Tells how to quickly relieve and cure Distressing Head Noises, Ringing and Buzzing in the Ears, discharging Ears and Catarrh (which causes most cases of deafness).

This book tells all about the Mild Medicine Method used by Dr. Curts, which has restored sight and hearing to scores of supposedly incurable patients in every State. There is scarcely a neighborhood in America in which he has not one or more cured patients. The Mild Medicine Method makes it unnecessary to submit to an operation for any Eye or Ear trouble.

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$500 will be paid by Dr. Curts for any case of Crossed or Turned Eyes that he fails to straighten in one minute without pain or chloroform. No need of persons afflicted with this humilating deformity to go through life in this condition.

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CURED OF CROSS-EYES—Harry McCauley, 1603 Rittner St., Philadelphia, Pa.; J. G. Blaine, Pratt, Kas.; Miss Pearl Columbia, Glasco, Kas.; R J. Connery, Quincy, Ill.; James Hollisy, Liberty, Mo.; J. M. Stalvers, Stalvers, S. C.

CURED OF OPTIC NERVE TROUBLE—Mrs. W. G. Reed (Daughter), Amoret, Mo.; Mrs. N. Johnson, Fincastle, Tex.; Mrs. Sarah M. Garren, Langhorne, Pa.; Mrs. Chas. Farrow, Wiarton, Ontario, Can.; Mrs. R. C. Doolittle, Sabetha, Kas.

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Dr. Curts makes the following statement to the readers of this paper: "My entire professional life has been devoted to the treatment of diseases of the Eye and Ear. have probably treated more cases and been more successful than any other living doctor. The larger portion of my petients I have never seen. By the aid of the Mild Medicine Method, I am able to treat my patients as successfully as though they were to come to my office. I believe that any person having any Eye or Ear trouble should read my book, which I will gladly send free to any afflicted one. It will bring to them tidings of great joy. It will show how easy it is to regain perfect sight and perfect hearing. No matter how serious your affliction—no matter what other treatments you have tried—no matter what other doctors may have told you—write for my book; it will cost you nothing, and will tell how you can be cured at your own home.

In writing please mention this paper. Address

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MRS. LUCILE AINSLEE

HIRAM GUNTHER

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NELLIE ARMSTRONG.

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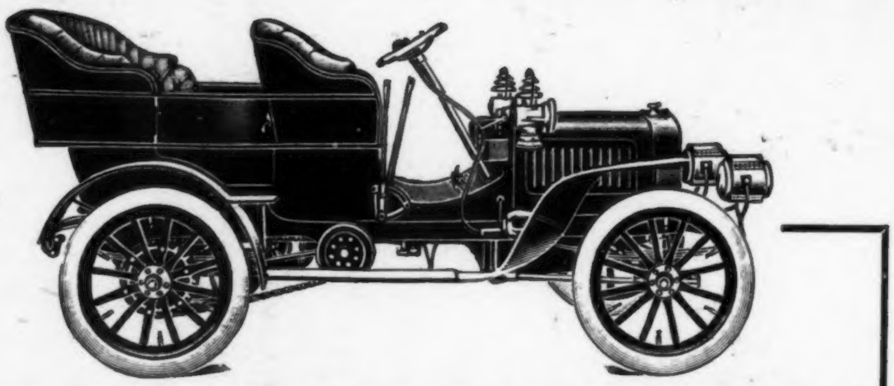

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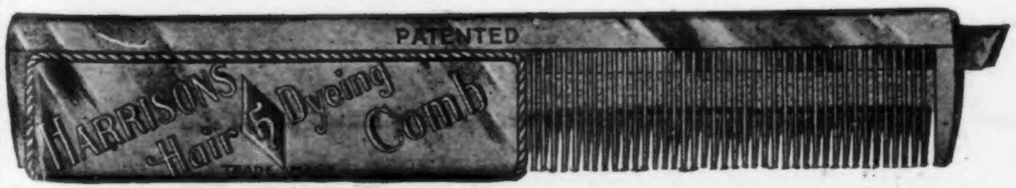

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"At the time I received my Horoscope I doubted what you told me; but one year has elapsed, and I must confess the truth, that your readings are certainly wonderful, for now I know what you told me is true." MRS. P. ROGERS.

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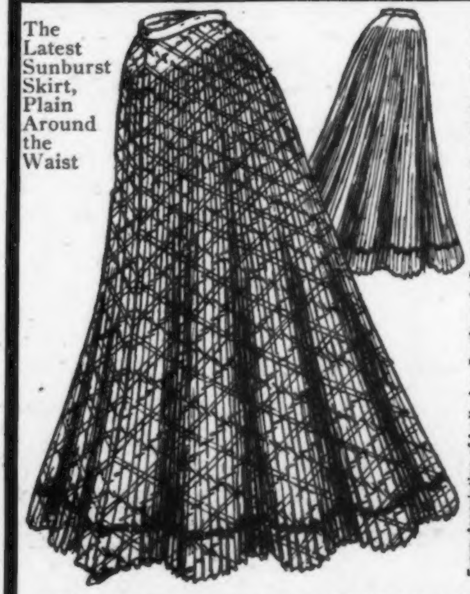

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11 to 15	"	4c.	"
16 to 20	"	5c.	"
21 to 25	"	10c.	"
26 to 30	"	14c.	"

KILT SIDE PLAITING
5-8 in. 1 in. 1 1-2 in.

1 to 10	inches,	5c.	a yard
11 to 20	"	10c.	"
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26 to 40	"	25c.	"
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51 to 60	"	50c.	"

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16 to 20	"	7c.	"
21 to 25	"	12c.	"
26 to 30	"	14c.	"
31 to 40	"	18c.	"
41 to 50	"	22c.	"
51 to 60	"	25c.	"
61 to 75	"	45c.	"

BOX PLAITING
5-8 in. and 1 in. Plait

1 to 5	inches,	3c.	a yard
6 to 10	"	5c.	"
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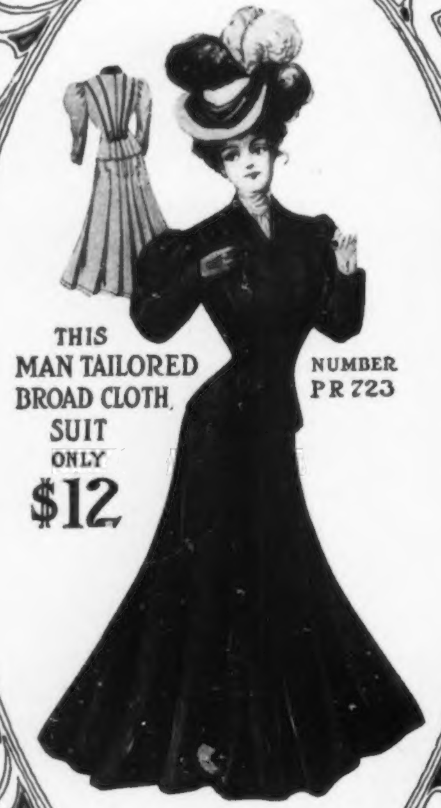

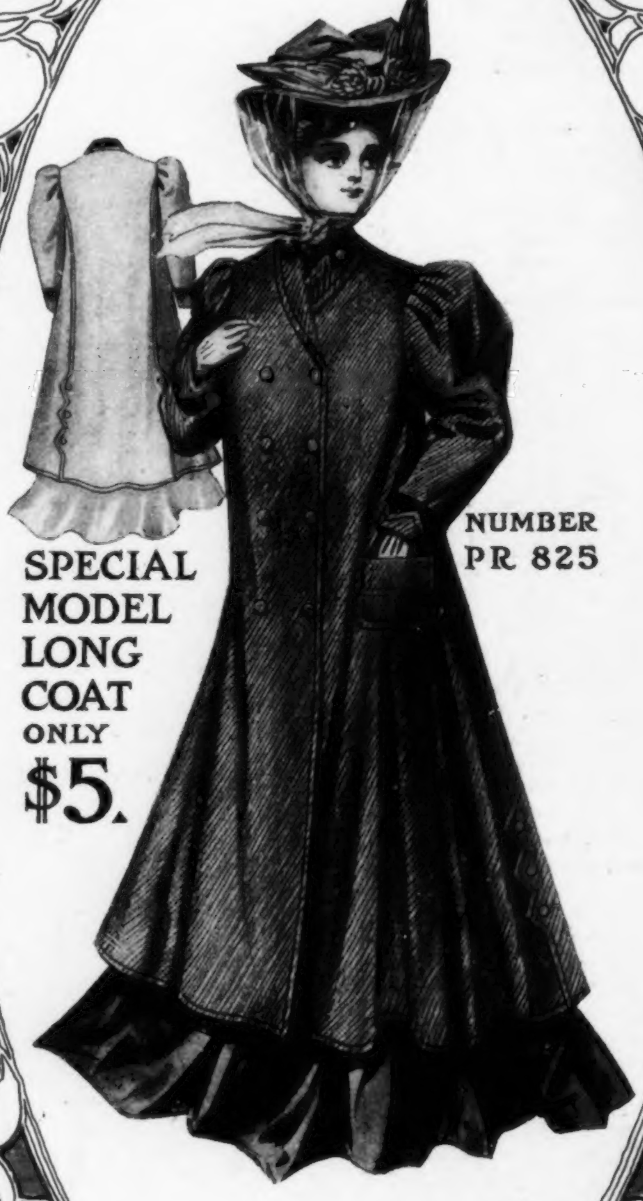

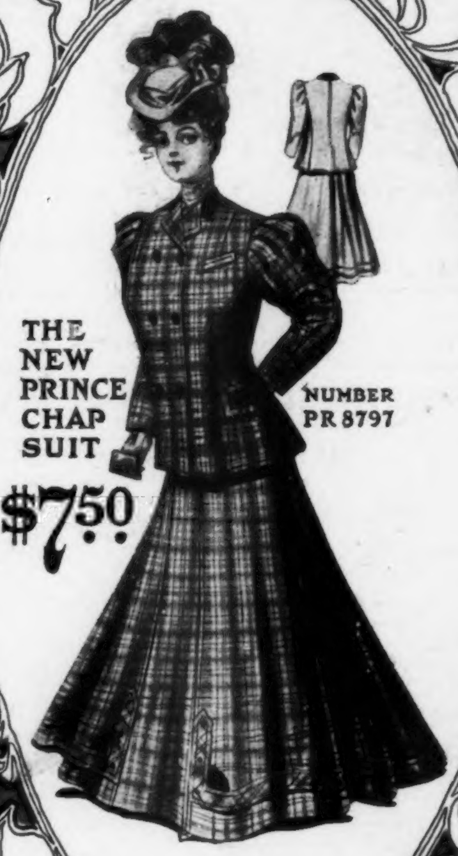

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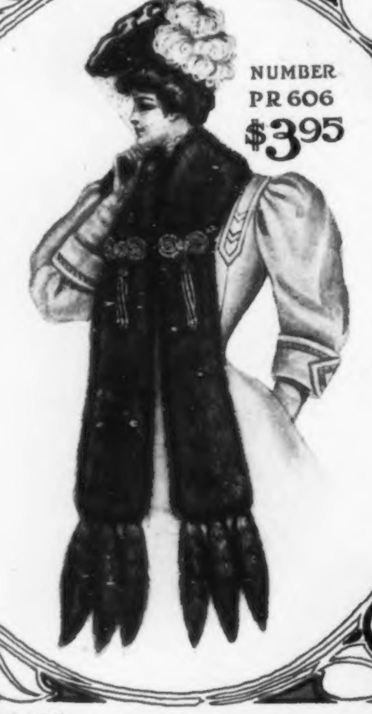

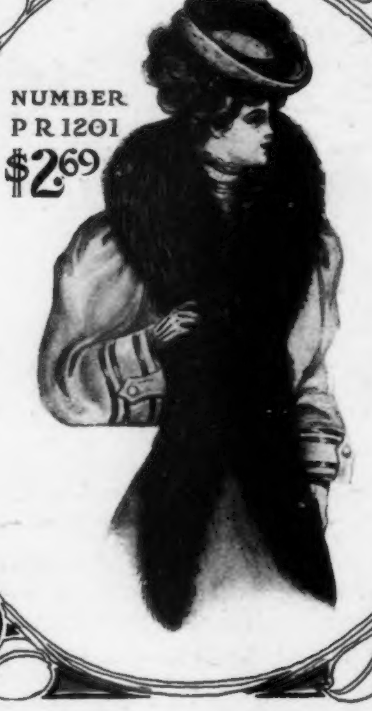

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